

IN THIS ISSUE: { "THE PSYCHOLOGY OF PLATFORM NERVOUSNESS"—BY J. LANDSEER MACKENZIE.
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It was truly a gala night at the Metropolitan Opera House on Tuesday, December 28, when Arturo Toscanini's long and loudly heralded American tour with the Scala Orchestra was begun before a brilliant and representative audience as ever attended a symphonic concert in this city. It is not necessary to explain why particular interest attached to the occasion for anyone who knows New York musical history of the past decade or so is aware of the exceptional position occupied by Toscanini in the estimation of the opera lovers and concert lovers here. They showed by their massed presence and by the tremendous ovation which greeted the leader when he stepped before his orchestra that they held him in warm and abiding esteem on the strength of his wonderful achievements during his régime as the baton head of the Metropolitan. The vociferous reception over, and the usual national anthems having been played, the listeners settled back to hear what Toscanini could do with a symphony orchestra especially selected and trained by him and consisting of players whose chief previous musical experience had been confined very largely to Italian grand opera. The mediums which Toscanini chose for his interpretations were Beethoven's fifth symphony, Debussy's "Iberia," Respighi's "The Fountains of Rome," and the prelude and "Liebestod" from "Tristan and Isolde."

To try to say that the orchestra led by Toscanini is a first class organization without any flaws would be to pay a foolish compliment based on untruth. It is obvious that under the conditions of the case only relative technical accuracy and comparative ensemble could be achieved. That is precisely what happened, and as a result those who went to the Metropolitan Opera House to hear an orchestra better than, or as good as, the leading symphonic organizations of this country were disappointed on the whole, although many separate episodes in the performances of the evening were of exceptional merit, notably the pianissimos and an uncommon fluency in phrasing. The quality of the strings was not of the best and in volume it sounded thin. The brasses and woodwinds were not of unusual merit.

Of course the main interest centered in Toscanini himself, and it is no exaggeration to say that he fulfilled in every particular the wonderful things his auditors expected of him. At this late day it is not necessary to go into details regarding the remarkable features of Toscanini's work with the baton. He is a master interpreter, a poet, a technician, and a virtuoso, all in one. He grasps the very inner essence of a composition and presents it in a fashion to engage the mind and stir the fancy of even the most fastidious listener. The Toscanini power of mental and musical concentration is one of the most phenomenal manifestations in the field of conducting. If a conductor could justifiably be called a genius, then Toscanini is a genius.

The Beethoven symphony was presented with splendid virility, authority and propulsiveness, even though the scale of dynamics did not appear to be on as sonorous a basis as is customary in this land. However, it was a consistent tonal plan as worked out by Toscanini and its application afforded the expert listener much material for interesting study.

The Debussy number became sprightliness and delicacy itself under the Toscanini baton and spun its appealing spell in irresistible fashion. The same may be added about the Respighi score, a delightful piece of music, played by Toscanini with a wealth of fantasy and poetry quite overpowering. And what shall be chronicled about the "Tristan" excerpt? Toscanini has led the opera so often here and revealed to us so many times the intensity of his love for Wagner and the depth of his feeling in expressing the Wagnerian music, that no one was surprised at the superb presentation of the prelude and "Liebestod" last week. It stormed the heights and in that spirit the audience accepted it. The applause after the "Tristan" as well as after the other selections was of the hurricane order. Toscanini bowed himself tired and acknowledged the triumphal reception with his usual modesty and grace.

THE SECOND CONCERT.

The second appearance of Toscanini and his La Scala Orchestra took place at the Brooklyn Academy of Music on Saturday evening, January 1. The program was repeated in its entirety at Carnegie Hall on Monday evening, January 3, and will be reviewed at length in next week's

MUSICAL COURIER. There were large audiences on both occasions and the enthusiasm for the master conductor was no less than on the occasion of his first appearance.

Chicago Opera Begins to Move

The Chicago Opera Association has entered upon strenuous days. Already the first shipment of paraphernalia has started on its way for New York, where the company begins a season of six weeks on January 24, preparatory



*Willem Mengelberg. 918.
Amsterdam, Holland.*

WILLEM MENGELBERG.

The Dutch conductor, who arrived on Monday of this week to conduct a series of concerts of the National Symphony Orchestra.

to its transcontinental tour. Others are following in rapid order, for the Chicago company will carry fifty cars of paraphernalia—twenty-eight complete operas—in its migration. The magnitude of this undertaking may be realized in recalling that in other days a thirty car circus was regarded as a big "outfit." That the Chicago company has no delusions as to what it means is made apparent by the recent engagement of E. K. Bixby, for twenty-seven years a passenger expert with the Pennsylvania lines, to take charge of the company's transportation problems.

"Louise" at Metropolitan January 15

Charpentier's opera "Louise" will have its first performance by the Metropolitan Opera Company on Saturday afternoon, January 15. Geraldine Farrar will be the heroine; Louise Berat, the Mother; Orville Harrold, Julien, and Clarence Whitehill, the Father. Others in the long cast will be Mmes. Delaunoy, Dalossy, Perini, Roselle, Miriam, Tiffany, Mellish, Kellogg, Axman, Ingram, Ellis,

Egener, Farnam, Arden, Telya and Sundelius and Messrs. Dua, Bada, Ananian, d'Angelo, Laurenti, Leonhard, Audisio, Reschiglian, Malatesta, Paltrinieri and Picco. The opera will be directed by Albert Wolff.

HAMERIK SCORES UNIQUE SUCCESS AS A SYMPHONIC CONDUCTOR IN COPENHAGEN

Son of Professor Hamerik, for Some Thirty Years Director of Peabody Conservatory in Baltimore, Proves His Genius Beyond Doubt

Copenhagen, Denmark, November 23, 1920.—All of Copenhagen—the musicians and music lovers at least—have found something to talk about. The sensation of recent weeks—of the whole season, perhaps—was the appearance of Ebbe Hamerik, the son of Professor Asger Hamerik, as symphonic conductor. It was an event of patriotic significance to the Danes, but also not without interest to America, for Professor Hamerik, the father, was—as is well known—for thirty years or more director of the Peabody Conservatory in Baltimore, and the conductor of symphony concerts there. Moreover, young Hamerik's mother is an American, from the State of Tennessee, daughter of the well known Thomas H. Williams, and herself a thorough musician. A graduate of the piano department of the Peabody Conservatory, she has earned laurels as a concert pianist and composer in the States. His teacher, finally, is no other than the noted Belgian-American conductor, Frank Van Der Stucken, who is now active in Copenhagen as well as in Brussels.

A DANISH-AMERICAN GENIUS.

That this boy of twenty-two is a genius is beyond doubt. He already holds the responsible position of assistant conductor at the Royal Theater here, a position not easy to fill nor easy to get. He also trains and directs the chorus, and in this field has proven himself a master. When he recently conducted Gluck's "Orpheus and Eurydice," he scored a great popular success, and this was repeated at his symphony concert on November 3. The opening number on his program was Schubert's fourth symphony, in C minor, called "The Tragic." It has never been performed in Denmark before, and many a musician does not even know of its existence. Schubert was but twenty years old when he wrote this piece, and just why he called it "Tragic" I don't know, for its content is not at all so. Its four movements in the original are full of repetitions, but Mr. Hamerik had given it a thorough sifting before presenting it to the public, which received it with great applause.

Other numbers on the program were Weber's "Oberon" overture, the "Ocean" aria from the same opera, sung by Tenna Frederiksen, of the Royal Theater, and the Mozart C major symphony ("Jupiter"). This one again proved Mr. Hamerik's ability to obtain immediate and minute response from his orchestra. His use of the left hand in conducting immediately arrests attention. It never flutters needlessly about, but expresses something definite with every motion. Finally, in getting the orchestra to play exceedingly pianissimo, he obtains by contrast a much more effective fortissimo. The fact that Ebbe Hamerik conducts everything from memory merely indicates his complete command of the score. In allowing no interruption for applause between the different movements of a symphony, young Hamerik has set a fresh example here.

As a composer Ebbe Hamerik has produced a "Fugue and Fantasy" for piano which was recently played at a concert by Mrs. Dagmar Bendix; string quartets and several songs that have been heard in the concert halls of late. One song especially was favorably commented on, namely, "Sleep, My Boys," (Continued on page 32.)

Mengelberg Arrives

Willem Mengelberg arrived in New York last Monday morning on the steamship Ryndam, accompanied by S. Botenheimer, his personal representative, and Alexander Schuller, the Russian violinist. Mr. Mengelberg went direct to the Hotel Langdon at Fifty-sixth street and Fifth avenue. He expressed himself as being delighted to be back in America, having had a safe voyage over, and being in the best of health. Rehearsals with the National Symphony Orchestra began Tuesday morning for his first appearance with that organization on January 11 at Carnegie Hall.

Five Hours After Vecsey Is Announced to Play, Berlin's Largest Hall Is Sold Out

When the 2,400 Tickets (Capacity) Are Gone, His Manager Secures Monster Vaudeville Palace for Overflow, the Entire 3,000 Seats Also Being Disposed of as Rapidly; Public and Critics Loud in Their Praise of His Playing
—Other Stars in Concert and Opera—A Ballet Premiere at the Berlin Opera

Fritzi Massary in "The Spanish Nightingale" Proves Sensation

Berlin, December 7, 1920.—We went on a spree last week. On Sunday we looked over the concerts ahead of us and decided that, except for two of them, neither we nor the MUSICAL COURIER's readers would be the worse off for our having played hooky. Besides, Thursday was Thanksgiving, and what with searching out a big enough German turkey to feed sundry lone Americans in "hostile" Berlin we really could not concentrate on anything so serious as a Loewe Ballad Evening or any one of the twenty-odd song recitals for which we received tickets.

As luck would have it, a new operetta has just come to town, by Leo Fall, author of "Dollar" and various other Princesses well known to Broadway, with Fritzi Massary in the principal role.

IT PAYS TO ADVERTISE.

You have never heard of Massary? In Berlin you hear of almost nothing else. She is the talk of teas and salons, the flappers all envy her, the young men sigh for her. Her name is on cigarettes, on perfume bottles and whatnot. She is the best advertised article in Germany. But even that does not deter us, for, as Fritzi herself says in the second act of her "show," "God himself needs reclame"—witness the bells ringing on every village church. One becomes curious at last. "Fritzi Massary in 'The Spanish Nightingale'" in foot high letters on every street corner is too much. We go. On Thanksgiving night—after a tea at the American Embassy (disguised as "American Commission")—we walk to the Berliner Theater, with a half guilty conscience. The house is packed; seats at a premium; an audience more "brilliant" than at the Opera; an air of honest enjoyment.

THE "MONKEY TROT."

Surprise No. 1: The music is not bad—not as banal as some "good" music. It is well orchestrated. Surprise No. 2: The staging is excellent; fantastic, colorful, but in good taste. Surprise No. 3: Massary is—not a naughty soubrette but a serious artist. "The Spanish Nightingale" is, as you may divine, the pseudonym for a Spanish singer, for Viennese operettas no longer play in Vienna or Budapest, but any place to which the author has not been. Her name is Dolores Belamor, and she is the "center about which everything turns," as the opening chorus hath it.

As for the music, we said it was not bad. It is more than catchy, it is beautiful in places; the orchestration is rich and characteristic throughout. And—there are no waltzes. Fall, who, with Lehar, started it, is said to have made up his mind to finish the eternal waltz business at last and to build his operettas on the steps of the modern dance. (For America?) Hence we have, instead of the usual second act kiss waltz, a—monkey trot.

FRITZI HERSELF.

As for Fritzi, she is the perfect operetta artist, which is saying a lot more than "the perfect opera singer," for instance, or "the perfect actress." An opera singer must have voice and know how to sing. An actress must have a figure and know how to act (knowing how to talk is almost too much to ask). An operetta artist (artist, mind you) must have and do all that and more. She must have, first, pardon me, limbs, to show and to dance with, and wit—the most impossible combination of all. And she must unite it all into a welded oneness, keep it going, and place it gracefully into the lap of her audience by that indefinable power called charm. For she has no great work of art back of her to help her out; she must create, create—out of a mere excuse for something—a memory that you can take home. Massary, who hails from Budapest and started her career in Moscow, does all this and is now the highest paid stage star in Germany, except, possibly, her husband, Max Fallerberg, who, as comedian (in his own made to order "shows") has a reputation parallel to that of Charlie Chaplin at home. Together they are, economically speaking, the Fairbanks-Pickford combination of Germany.

MUCK AND NIKISCH CONDUCT.

And now shall we, after this effusion, descend to the commonplace place of orchestral concerts? Well, there were two, as I said; one before Massary and one after. Muck before and Nikisch after. (Both very fine concerts, I must admit. Muck conducted (in the Master Concerts series) the first Sibelius symphony, simple, folksy, but still novel in color; Mäiler and Schilling songs, and the "Liebestod" sung by Barbara Kemp, and Liszt's "Mazeppa"—decidedly de trop in this program. Nikisch, in the fourth Philharmonic concert, did the "Faust" overture of Wagner and Brahms' F minor symphony, which, if one has to hear it again, one ought to be glad to hear by Nikisch. (But why Brahms, and if Brahms, why not another for once?) There are few conductors in the world who could not learn from Nikisch in one respect at least, namely, the economy of motion as practised by him. It is the widest gauge between cause and effect that we know of.

The soloist at this concert was Vera Schapira, who came all the way from Vienna to visit upon us her version of the Tchaikowsky B minor piano concerto. It was not worth while. We saw a great show of strength and dash, but missed the real power and brilliance that are prerequisites to beauty. Lyric feeling there was none, except what Nikisch tried to sandwich politely in.

Why on earth do all women pianists insist on playing the Tchaikowsky concerto, when, to our knowledge, no woman since Carreño has done full justice to it? It is a man's part, ladies—it wants a beard.

But why get excited about Vera? Fritzi was the event of the week.

VECSEY A SENSATION.

The musician rather than the music—the artist rather than the art work—continues to be the center of Berlin's

musical life. That is the crux of the evil, as we shall take time to show some day. We are weltering in a sea of good, even brilliant mediocrity, and only twice or thrice in a whole season—if one measures by the highest standards—is one repaid by the appearance of a genius.

These meteoric appearances of first-magnitude stars have become rarer and rarer, owing to the unmagnetic status of the Reichsmark, and they are now sensations that compete for public attention with the latest political scandal or strike.

Such an event took place this week, for Vecsey, the Hungarian violinist, after recent triumphs in Scandinavia, deigned to play in Berlin "on transit to Spain and South America," as the posters announced. In its external the affair had all the earmarks of the sensational, and as such has become the subject of attention for the daily press. Vecsey was announced to play in the Philharmonie, Berlin's largest hall, and within five hours by the clock every one of the 2,400 tickets were sold. Thereupon his manager bethought himself of an "overflow" concert, but could not find a vacant hall large enough. Finally he resorted to the newly-opened monster vaudeville palace



FRANZ VON VECSEY.

The Hungarian violinist who created such a sensation in Berlin.

called the "Scala" (formerly the "Ice Palace"), holding over three thousand seats, which could be had for Sunday morning at eleven thirty, the usual hour for public rehearsals. Within a short time after the announcement this was sold out too.

THE AUDIENCE GOES CRAZY.

The scenes at both these concerts would have made any American manager, including the late-lamented Barnum, envious. The mob filled the hall to overflowing. It went wilder and wilder as the concert proceeded, and instead of waiting until the end before storming the podium to beg for encores, started a frontal attack before the last number, blocking all the aisles and making it physically impossible for well-behaved people to leave their seats until the last encore was given and the lights turned out. Such shouting, such demon-like behavior I have never witnessed, even in Germany, where people insist on getting more than their money's worth; and inquiry reveals that Vecsey is actually the biggest drawing card—barring nobody, tenors and sopranos included—in Europe.

HOW HE PLAYS.

Now as to his playing! One may like virtuosodom or not, one may abhor sensations and "records" in art, but when virtuosity is based upon such an absolute ideal of beauty, and the "record" is a qualitative one—the record of perfection, in fact—one cannot but succumb to its hypnotic power. If I say that this is the most perfect playing I have ever heard I say it with full conviction, after having heard Kreisler here and Heifetz in London within the last few months. That is not necessarily placing Vecsey above these two artists, for Kreisler, some twenty years older than Vecsey, has an artistic and human maturity that places him in a class by himself. For purposes of classification it may not be amiss to call Vecsey a combination of Heifetz and Elman, partaking as he does of the musical perfection and simplicity of the first, and the sensuousness and temperament of the second.

He showed this especially in such repertory pieces as the Pugnani-Kreisler prelude and allegro, the familiar Spohr adagio and sundry transcriptions (Schubert "Ave Maria," a Chopin nocturne, etc.) which he added as encores. Irreproachable musicianly qualities were exhibited in the

César Franck sonata, which, however, suffered acoustically by the size of the hall and the closeness of human masses. An exhibition of technic such as hardly exists anywhere else in the world—if indeed it has ever existed—was the Paganini "Moto perpetuo," the 2400 notes of which, according to a stop-watch expert, he played in 173 seconds. What is more important, however, is that not one of these 2400 notes was off pitch. That is perhaps the most remarkable feature of Vecsey's playing: the absolute purity of intonation, hitting each note in its geometrical center, as it were. Equal perfection is in his tone-giving; it is the purest, fluidest possible; he never, never scrapes or rasps, even at the bridge, and yet his tone has elements of strength and incision. His vibrato grips one's very marrow at times but it is never sickly-sweet; his bow sticks so close to the string that the result is 100 percent sound at all times and in the highest positions his pianissimo dies away so that it is hard to tell where the silence begins.

THREE CONCERTOS.

Vecsey's second concert was built on the three concerto scheme so beloved of the Berlin public. He played the Beethoven, the inevitable Bruch G minor, and the Viouxtemps D minor, op. 31. The Staatskapelle, Berlin's most perfect orchestra, accompanied him, conducted by Meyer-Radom, a young man who from accompanying Vecsey at the piano appears to be so thoroughly familiar with his readings that for once there was absolute unanimity between soloist and orchestra. This, indeed, is much to be preferred to the benign but inadequate accompanying by famous conductors to which we are being treated these days.

If we have ever enjoyed anything more than these three hackneyed pieces it has escaped our memory. Beethoven was big, musicianly and polished to a degree; Bruch, ever grateful, was made to pay a double tribute of gratitude, and Viouxtemps was alive with color and silver. All three were a feast of tone, tone, tone—velvet, silver, gold, now "Roman," now glistening like the varnish on that priceless "Strad." At the end the public was wilder than ever; shouted and stamped till the lights went out, then groaned and applauded more till they were switched on again. Outside, a crowd gathered around the artist's auto and gave him a demonstration as he left. The "movies" were on hand to add the last sensational touch—on a Sunday morning. Isn't music wonderful?

LEONID KREUTZER A "BIG" PIANIST.

My breath has given out. It seems unfair to discuss the other artists who have appeared after this phenomenon. At least violinists. Of pianists there were a few, and of singers the usual quantity. And what is rarer than good singing?

Leonid Kreutzer is the only pianist who has played here since Busoni that is of international stature. He is an artist who has reached maturity both as musician and as virtuoso, and—still more important—as man. He is cut on big lines, and everything he builds, reconstructs, is large and plastic. His vivid imagination is tempered by a deeply-rooted feeling for the musical line (he is a composer himself), and a certain spirituality which clarifies the innate emotionalism of his race. With the Brahms F minor sonata, in the Brahms-Handel variations, the Schumann "Carnaval" and symphonic etudes he provided for his enthusiastic adherents a thoroughly enjoyable evening.

ELLY NEY AND OTHERS.

Elly Ney, too, played the Brahms sonata with authority, for she is a recognized Brahms exponent. She satisfied in exhausting its emotional content, though one could wish for more clarity in detail. The same is true of her Chopin, whose etudes presuppose a flawless technic first of all. She is an interesting pianist, with unquestionable popular appeal; her audience was demonstrative.

Pepito Arriola, a young Spaniard who recently introduced himself in company with his countryman Manen, played the Tchaikowsky concerto a day after Vera Schapira had dissected it before an indiscriminating public (one local critic compared her with Carreño). Arriola did not do full justice to the work, either, but he did display some sympathy with its lyrical aspects and the demands for tonal beauty.

OPERA STARS IN CONCERT HALLS.

As for singers, a number of operatic stars have recently drawn their followings to the concert hall, whither the critic is usually too busy to follow them. Notable among them are Heinrich Knote, of Metropolitan fame, who appeared jointly with his soprano-wife; Arthur Fleischer, sonorous baritone of the Vienna opera (who sang Schubert, Wolf, Mahler); Oscar Bolz (who stuck to opera, from Gluck to Pfitzner), and Mafalda Salvini, soprano of the Charlottenburg, Opera, possessor of a beautiful Italian voice which is not at home in Brahms and Hugo Wolf. Her Tosca, which I recently had the pleasure of hearing, compares favorably with the European Toscas that one hears nowadays.

SCHLUSNUS AN EXCEPTIONAL BARITONE.

Quite in a class by himself is the young lyric baritone of the Berlin Opera, Heinrich Schlusnus, undisputed king now that Joseph Schwarz has gone to America. Schlusnus, who has recently taken a polishing course from the American singing master, Louis Bachner, is blossoming out into a recitalist of the very first water. Gifted with a superlatively beautiful voice, round and glowing, he now adds well nigh perfect production, devoid of all mannerism, and a diction that is exemplary. As he matures he will no doubt become a master of lyric and poetic expression, and that he has gone a long way toward his goal he proved in groups of songs by Schumann, Mahler and Wolf. Schillings and Richard Trunk represented the present generation. He had a capacity audience that insisted on the repetition of about half the program, including every one of the Mahler group. His "Um schlimme Kinder artig zu machen" was a captivating bit of lyric declamation. Even though he succeeds in making every word understood without the help of the printed text, Schlusnus never departs from the principle of bel canto. He is a singer with the world before him.

VARIOUS CONCERTS.

Emmy Heim, another true artist and a deal more mature (whose folk song recital I spoke of in a recent letter), joined forces with Nora Pising-Boas in a second duet (Continued on page 43.)

"The Golden Girl of the Metropolitan"

MAY PETERSON

Soprano

Metropolitan Opera Co.

AGAIN TRIUMPHS IN NEW YORK RECITAL

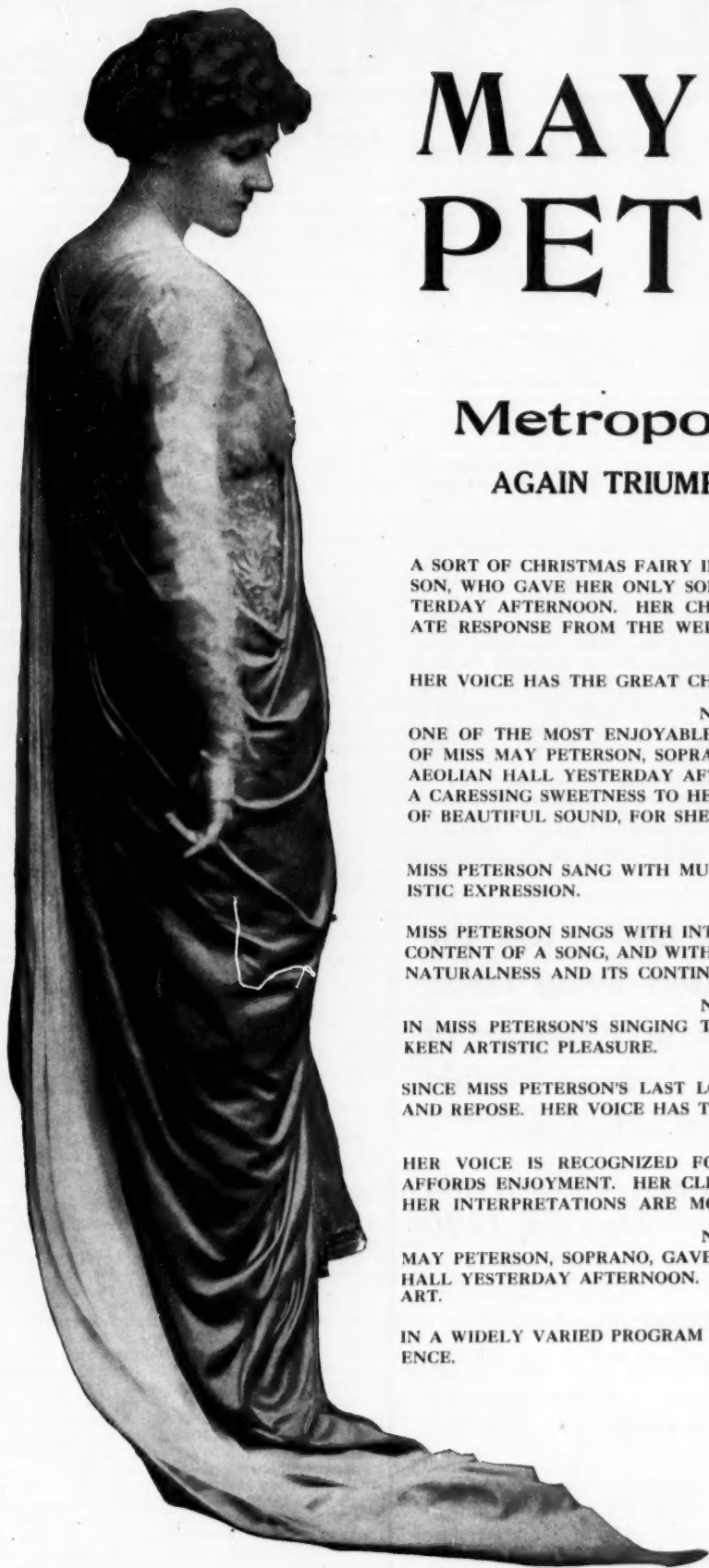


Photo © Ira L. Hill

New York Evening Mail:

A SORT OF CHRISTMAS FAIRY IN THE MIDST OF HOLIDAY GREENS WAS MAY PETERSON, WHO GAVE HER ONLY SONG RECITAL OF THE SEASON IN AEOLIAN HALL YESTERDAY AFTERNOON. HER CHARM AND UNAFFECTED MANNER BROUGHT IMMEDIATE RESPONSE FROM THE WELL FILLED HALL.

New York Evening Post:

HER VOICE HAS THE GREAT CHARM OF BEING ALWAYS PERFECTLY IN TUNE.

New York Evening Telegram:

ONE OF THE MOST ENJOYABLE SONG RECITALS OF THE ENTIRE SEASON WAS THAT OF MISS MAY PETERSON, SOPRANO OF THE METROPOLITAN OPERA COMPANY, IN AEOLIAN HALL YESTERDAY AFTERNOON. SHE WAS IN EXCELLENT VOICE. THERE IS A CARESSING SWEETNESS TO HER TONE, AND SHE IS MORE THAN A MERE DISPENSER OF BEAUTIFUL SOUND, FOR SHE IS AN INTERPRETER OF NO MEAN ABILITY.

New York Times:

MISS PETERSON SANG WITH MUCH GRACE AND WITH FELICITOUS AND CHARACTERISTIC EXPRESSION.

New York Herald:

MISS PETERSON SINGS WITH INTELLIGENCE, WITH A NICE APPRECIATION OF THE CONTENT OF A SONG, AND WITH A VOCAL STYLE WHICH COMMENDS ITSELF BY ITS NATURALNESS AND ITS CONTINENT TREATMENT OF TONE.

New York Evening Journal:

IN MISS PETERSON'S SINGING THERE WAS TO BE FOUND MUCH ENJOYMENT AND KEEN ARTISTIC PLEASURE.

New York American:

SINCE MISS PETERSON'S LAST LOCAL APPEARANCE SHE HAS GAINED IN ASSURANCE AND REPOSE. HER VOICE HAS TAKEN ON ADDED LUSTRE.

New York World:

HER VOICE IS RECOGNIZED FOR ITS FINE QUALITY AND HER SINGING ALWAYS AFFORDS ENJOYMENT. HER CLEAR TONES HAVE TAKEN ON MORE WARMTH AND HER INTERPRETATIONS ARE MORE FINISHED.

New York Evening World:

MAY PETERSON, SOPRANO, GAVE ONE OF HER TOO RARE RECITALS AT AEOLIAN HALL YESTERDAY AFTERNOON. THERE IS CHARM IN HER VOICE AND STYLE IN HER ART.

New York Sun:

IN A WIDELY VARIED PROGRAM SHE WAS WARMLY RECEIVED BY A LARGE AUDIENCE.

Brooklyn Daily Eagle:

IN THESE DAYS, CROWDED WITH INARTISTIC ENDEAVOR, IT IS A JOY TO LISTEN TO SUCH INTELLIGENT EFFORT AS DISTINGUISHED MAY PETERSON'S SINGING YESTERDAY AFTERNOON IN AEOLIAN HALL. THIS SOPRANO IS FIRST AND LAST AN ARTIST. MISS PETERSON SANG CHARMINGLY. SHE KNOWS STYLE AND CAN IMPART SIGNIFICANCE AND INDIVIDUALITY TO EVERY SELECTION.

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The Psychology of Platform Nervousness

By J. Landseer Mackenzie

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THE musical performer is up against a very tough psychological problem in his public work, for, to begin with, public performance is a most unnatural and soul harrowing ordeal. Imagine a painter being expected to do his best and most inspirational work at a given hour, before a public of critics and strangers! He would laugh the very idea to scorn, and say it was impossible, and yet this is somewhat the situation every musician has to prepare himself to face.

THE ADVANTAGES AND DRAWBACKS OF SENSITIVENESS.

In addition to the capacity for being an artist, the musician must cultivate supplementary qualities to enable him to show his work, or it all goes for nothing. Every true artist is such by reason of his sensitiveness, and that very sensitiveness which is essential to his work, is the biggest obstacle he has to contend with in facing the public.

Acute sensibility or sensitiveness produces quick reactions in feeling. These feelings take place through the channel of sympathy. The action of sympathy is best understood by what we know of sympathetic vibrations in sound. Anything tuned to a particular pitch must respond when that pitch is sounded.

The artist is tuned to everything that engages his sympathy. The meaning of sympathy must not be confined to that aspect of it in which emotions of pity are produced. This is only one of the effects of its activity. Sympathy is the capacity to take on states of feeling, and is the faculty of "feeling with" or "like."

THE ARTISTIC TEMPERAMENT.

In the artist, sympathetic sensitiveness is more pronounced than in the ordinary run of mortals. Hence the "artistic temperament," which is usually a curse to its possessor and all with whom he is brought in close contact. But there is no reason that this same temperament should be left uncontrolled and so allowed to be destructive and objectionable. If properly handled the very sensibility which is its salient feature is the means through which to bring it into control.

The pursuit of art if properly followed is one of the greatest practices of self-discipline. Unfortunately, a great number of artists confine their self-discipline to the exercise of their art, and compensate for that necessity by claiming more license in all other affairs of life. They are apt to regard themselves as the salt of the earth by virtue of what art might have done for them if they had extended the practice of its principles into everyday life.

SYMPATHY THE MEDIUM OF ART.

The existence of the musician as an artist depends upon the response of his sympathetic sensibility to the nature of

his work. His craft or technic must be automatically subservient to that which is to be given expression.

If it be clearly understood that sympathy is the very medium of art, then it can be seen that it is essential that the artist gain control of this faculty. The artist will faithfully reproduce that which engages his sympathy. If he is sensitive to nervousness, he is in sympathy with it, and will express it, even against his will and desire. Sympathy and desire do not always go hand in hand; oft-times they are in direct opposition to each other.

The success of the artist depends upon the attendance of sympathy upon his desire, or in other words upon the open door for inspiration to come into expression. It remains for psychology to give him the key to the opening of that door.

CONTROL OF SYMPATHY.

The first step toward controlling sympathy is to find out what it is doing at any given moment. Few persons are conscious, except at rare intervals, of what is engaging their sympathy. Since it is the producer of states of feeling, it can never be idle. To become conscious of what we are feeling at any specific time is the method of discovering the activity of sympathy.

If a definite idea is formed of the present state of feeling, unwelcome feelings can, with a little practice, be replaced with others more in accord with our aims and desires through deliberate and conscious use of the action of sympathy.

To take a concrete example bearing upon the subject of nervousness in public: As the performer steps on the platform or stage, his feelings are apt to be in a state of confusion, and he is only conscious of the hope that he will escape panic. The predominating feeling is one of fear, and this agitates all other feeling. He is in no state to reflect the subtleties of inspiration. Thus in a great number of cases we are accustomed to hearing in public performance only that which has become automatic and mechanical through constant practice. In the case of popular favorites, they are more or less assured of the sympathy of their audiences, which is a great factor in enabling them to come quickly in touch with the inspiration they are to express.

The greatest need for a practical psychology is for those who have yet to convince the public of the worth of their art. To do so they must be in such complete control of their sympathy that the audience is aware of nothing but the feeling of the music.

THE INFLECTION OF FEELING.

How is this to be done? It sounds so easy to say change the feeling. But that is a thing we are least accustomed to doing consciously, and moreover, the faculty is

only attained in more or less degree as we have acquired the habit through constant practice. We are familiar with the idea of changing our thoughts, but the fact remains that we habitually abandon ourselves to the mercy of our feelings.

The proposition of successful public appearance means that fear and apprehension must be replaced by a state of calm in which sympathy will touch the heights of inspiration. The well known advice to think of the audience as a row of cabbages has helped many simply because the idea excludes the image of any feeling other than that of the performer.

There is nothing so infectious as feeling. The feeling of the performer has to be powerful enough to infect the audience. Therefore it behooves him to feel only that which he wishes his audience to feel. All personal feeling must be dominated by that of the music he is to express. He must not allow his sympathy to become engaged with external surroundings. He is a medium which will give expression to the impressions received through sympathy; therefore a careful guard must be set upon susceptibility.

THE PSYCHOLOGY OF MISTAKES.

The musician has need of more self control than almost any other being, for his trials are very severe. When he feels fear he must be able to say to himself: "I feel fear; well, then, I will put myself in sympathy with music." And at the moment of contact with the harmonious influence of sound his feeling must respond to the inspiration of the work.

Recognition of a mistake is half way toward correcting it, because it has shown subconscious action to be out of line with intention; thus the sympathy has been turned to the direction of the right thing and the increased perception of the right has given a definite order to the subconscious which must be obeyed just as soon as the command is emphatic enough to overcome the force of habit. Thus to acknowledge fear or nervousness as an undesirable state of feeling which can be changed, is half way toward attaining the desired feeling because sympathy with it has been weakened.

All those who have the sympathetic sensibility and strength of feeling to be true artists have the equipment for the finest kind of self control from which all nervousness can be banished.

THE DUTY OF THE TEACHER.

Many persons out of mistaken kindness are apt to be sympathetic with nervousness and make excuses for it. In the exercise of art, nervousness has no place and should be inexcusable. No performer should face the public until he is sure of a self control that will allow no personal feeling to intrude upon inspiration. This, of course, calls up the question as to where and how he is to practice and test self control. This is a matter that should be included in all training, and such opportunities should be provided by the teacher.

Ruth St. Denis Dancers Delight Savannah

Savannah, Ga., December 25, 1920.—On the evening of December 21, the Ruth St. Denis Dancers made their appearance here under the auspices of the Opera Study Club, assisted by the music department of the Huntingdon Club. The Municipal Auditorium was filled with an enthusiastic audience, whose manifestation of pleasure was at no time withheld. The chroniclers of the press were also more than responsive, for they did not spare themselves in giving a graphic description of the program and the young artists who interpreted it so artistically.

The Morning News, as one example, is quoted in part: "All the arts appeared exquisitely united in the program presented by the Ruth St. Denis Concert Dancers, with Everett Olive, pianist, and Ellis Rhodes, tenor. If it was the art of the dance which they interpreted, then those who saw it would have held that this is the supreme art, for nothing more beautiful could have been imagined. But it was in fact music, dance, song, all in one, and with the marvelous rhythms of the varied dances was mingled exquisite color. It was like seeing pictures of the rarest beauty come to life and moving before one's eyes, so perfect was the composition of the stage grouping and so harmonious the setting. One was reminded constantly of paintings by the old masters, of Botticelli perhaps most of all in the dances of spring and the nature world; of the pre-Raphaelites when slender figures in transparent robes stretched white hands heavenwards against a starry sky; and of the old Greek friezes and statues, when the vigorous and beautiful young figures of the dancing maidens were now and then arrested, standing poised for a moment, with hand touching hand. . . . Every dancer was a soloist and this gave to each dance its special charm. The most beautiful were undoubtedly the two Schumann numbers, 'Fantasie Pieces, Opus No. 12' and the first of these, 'Evening,' was exquisitely given, with a certain delicacy and serenity which made it undoubtedly the most effective of all the dances from the pictorial point of view, the slow rhythmic movements and uplifted arms suiting the lyric mood of the composition. In this Katherine Hawley was the soloist. The second number, 'Soaring,' with Doris Humphrey as soloist, was exquisite in the color effects achieved through the great rainbow scarf held by the dancers like a balloon above her head, the opal colors shifting and changing as they moved. 'Doris Humphrey and Claire Niles were the leading dancers, and Miss Niles showed an elfin and playful quality in Grieg's 'March of the Dwarfs,' as well as in other numbers, which gave humor and variety to the program. There were several such numbers, half grotesque or wholly humorous, among the solo dancers being Betty May, Dorothea Bowen, Grace Carson and Katherine Laidlaw. Elizabeth Bode was the soloist in Debussy's 'Arabesque in F.' Miss Humphrey reached the climax of art when she danced Chaminade's 'Valse Caprice,' with a grace and spirit which expressed its mood perfectly." S. B.

Isaac Van Grove

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EDOUARD COTREUIL

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Chicago Opera Association



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"It is no grateful task to take the place of the greatest living tenor. But Crimi gave a performance of Canio that earned him six curtain calls after the 'Vesti la Giubba.'"

**Max Smith in *The American*
Dec. 28, 1920**

An opinion substantiated by:

The evening opera was "Pagliacci" without the great Caruso. Mr. Crimi, who replaced him as Canio, making his first appearance of the season, pleased the big audience sufficiently to win six recalls after the first curtain.—Pitts Sanborn in the *Evening Globe*.

It is not so easy for any tenor to slip into Caruso's pompons in "Pagliacci" but Giulio Crimi wore some of his own last night, and was a Canio that the big audience at the Metropolitan seemed to like enormously. He sobbed out the "Ridi Pagliacci" with Latin abandon and was vivid in the second act where tragedy trips comedy's heels.—Katherine Spaeth in the *Evening Mail*.

Crimi rose to the occasion and gave a performance that the audience liked.—*New York World*.

The role was sung by Giulio Crimi, who started his third Metropolitan season in a very promising manner. His first phrases were well sung and the popular "Ridi Pagliacci" was interpreted very effectively.—*New York Evening Telegram*.

—SPRING FESTIVAL DATES NOW BOOKING—

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"Need Not Fear Comparison—The Peer of them All"

EDDY BROWN

New York Recital, Carnegie Hall, December 16th

While Shakespeare pointedly questioned the magic power of a name, the idiosyncrasies of present-day audiences were unknown to the Bard of Avon. Had Mr. Brown's parents only christened him Ethelbert or Edgerton and instilled in him the belief that bobbed hair and a few mannerisms went far toward the makings of an artist, Eddy Brown would undoubtedly have CREATED more of a SENSATION among MODERN VIRTUOSI. As it is, he is recognized on several continents as a VIRTUOSO of EXCELLENT WORTH. For substantive musicianship Eddy Brown RANKS AMONG THE BEST. His TECHNIC IS SO CERTAIN that this phase of his playing appears merely incidental in his sincere effort for effects. As becomes the REAL ARTIST, he dares to play his own songs.

Mr. Brown's program opened with the impressive Antonio Vivaldi Concerto in A minor after the Nachez arrangement for string quartet and organ accompaniment, in which he gave a THOROUGHLY ENJOYABLE PERFORMANCE of the technical and musical demands of the work. Following this was the Max Bruch "Scottish Fantasie," Bach's "Chaconne"—which has long been among the soloist's favorites—and a group composed of the Rimsky-Korsakoff "Hindoo Chant," Paderewski's "Minuet," "Bondino," by Brown-Cramer, and "La Ronde des Lutins," by Bazzini.

Eddy Brown has developed from a boy prodigy into a sturdy musician, one of the BEST VIOLINISTS this country has produced, and as such he WAS GIVEN A WELCOME befitting the artist and the occasion yesterday afternoon. Assisting Mr. Brown was Josef Bonime, his pianist.—*New York Morning Telegraph*.

Eddy Brown introduced a commendable novelty at his recital at Carnegie Hall yesterday afternoon, a concerto accompanied by strings and organ, instead of the unsatisfactory piano. It was a Vivaldi concerto arranged by Nachez and proved effective. Mr. Brown gave MUCH PLEASURE to his audience by his EXCELLENT PERFORMANCE of Max Bruch's well known "Scottish Fantasie" and the noble "Chaconne" of Bach. His final group was of the approved light variety, the dessert after the heavier viands which had gone before. He played his own arrangement of Rimsky's beautiful "Hindoo Chant," Paderewski's popular "Minuet" and Bazzini's "La Ronde des Lutins," in which Mr. Brown showed INCREDIBLE FACILITY IN OVERCOMING TECHNICAL DIFFICULTIES, among them dazzling pizzicato with arco, and rapid harmonics ABSOLUTELY TRUE TO PITCH. Such fireworks are really entertaining when played with such UNFAILING ACCURACY. Mr. Brown added many encores, among them Kreisler's "Tambourin Chinois."—*New York Evening Post*.

A musical event of yesterday was Eddy Brown's violin recital in Carnegie Hall in the afternoon, in which Mr. Brown PROVED AGAIN HIS SOLID ATTAINMENTS.—*New York Globe*.

Eddy Brown gave his first violin recital for the season in Carnegie Hall yesterday afternoon. He is one of the great exceptions to the rule of "wonder children," for in a large measure he has fulfilled the promise of his "prodigy" period. His MUSICAL ABILITY IS FAR ABOVE THE AVERAGE. He played a special arrangement of the Vivaldi-Nachez Concerto calling for an accompaniment by a string quartet and organ. Bruch's "Scottish Fantasie," the Bach "Chaconne" for unaccompanied violin. Mr. Brown's arrangement of a Hindoo Chant by Rimsky-Korsakoff and a Rondino by Cramer, Paderewski's "Minuet" and Bazzini's "La Ronde des Lutins" were the other numbers on the program.—*New York American*.

Mr. Brown played, as is his custom, with GREAT ENERGY and with a fine display of TECHNICAL SKILL. He is broadening musically. His program contained Bach's "Chaconne" for violin alone, one of the most difficult things in all violin literature, from a musical viewpoint. There were ADMIRABLE things in his playing, particularly in the way he changed his tone in the contrasting movement, a device that GAVE VARIETY and LIFE to a very antiquated composition. TECHNICALLY it was well played. RHYTHMICALLY it was vitally rendered. Mr. Brown's tone is LARGE and VIBRANT. His recitals are ALWAYS INTERESTING.—*New York Telegram*.

The young violinist, Eddy Brown, came to Carnegie Hall yesterday afternoon and gave his first recital of the season. Mr. Brown is familiar to New York audiences for many past performances of SUPERLATIVE TECHNICAL EASE AND AGILITY and this occasions was full of the same effects. One novel detail was the use, in the Vivaldi A minor concerto of accompaniments by a string quartet and organ. After it came the Bruch "Scottish Fantasie," to be followed in solid turn by the Bach "Chaconne." A program of such large bites deserved the tidbits which completed it for dessert: Rimsky-Korsakoff's "Hindoo Chant," a Brown-Cramer "Rondino" of grace and persiflage, Paderewski's somewhat well known "Minuet," and Bazzini's most familiar bequest to the violinistic ages. Mr. Brown poured some novel effects into old glassware of the "Chaconne."—*New York Sun*.

Eddy Brown began his violin recital at Carnegie Hall yesterday afternoon with Vivaldi's concert in A minor arranged by Nachez for which an accompaniment was provided by a string quartet and the organ. This elaborate accompaniment lent a PLEASING TOUCH OF VARIETY to the recital and formed an effective background for Mr. Brown's own SOPHISTICATED and AGREEABLE PLAYING by his FINE PERFORMANCE of the other numbers on the program which included Bruch's "Scottish Fantasie," Bach's "Chaconne" and pieces by Rimsky-Korsakoff, Brown-Cramer, Paderewski and Bazzini in which Josef Bonime, pianist, was the accompanist.—*New York Morning Tribune*.

Eddy Brown, MASTER VIOLINIST, not only is A SENSATION of the week in music, but he deserves to be.—*New York Globe*.

Eddy Brown has an AMICABLE, FLOWING TECHNIC and his tone has broadened since we last heard him; it was RICH and DEEP in the Bach "Chaconne." There is INTELLECT.—*Evening Mail*.

Eddy Brown at his recital in Carnegie Hall yesterday afternoon SHOWED the BEST OF HIS QUALITIES as a violinist in a program comprising Vivaldi's concert in A minor, Max Bruch's "Scottish Fantasie," the "Chaconne" from Bach's D minor unaccompanied suite for violin and a group of smaller pieces containing two of Mr. Brown's own arrangements: Rimsky-Korsakoff's "Hindoo Chant" and a Rondino by Cramer; a minuet, once "the" minuet, by Paderewski, and Bazzini's "La Ronde des Lutins."

Among those qualities are to be remembered a SWEET and CARESSING TONE that CAN BE BOTH TENDER AND POWERFUL, a STYLE often dashing and brilliant, SINCERE AND STRAIGHTFORWARD METHOD of playing, such as he exemplified in Bruch's "Scottish Fantasie." In Vivaldi's concerto the accompaniment was given by a string quartet and organ, as arranged by Nachez. Mr. Brown holds his own well in the group of younger violinists of all nationalities that are now claiming so much attention in the concert rooms. There were many stirred yesterday by a love of music and predilection for the violin, for there was a large audience at Carnegie Hall in the afternoon eager to applaud, though not always judicious in the opportunities it took for doing so.—*New York Times*.

After the immature virtuosi, who from the season's beginning have been cluttering our recital stages, Eddy Brown's playing in Carnegie Hall yesterday afternoon was as manna to the musically hungry. For Mr. Brown is MORE THAN A VIOLINIST; HE IS A MUSICIAN. We heard him give ELOQUENT TESTIMONY of these QUALITIES in his playing of Bruch's "Scottish Fantasie." Herein was PURE TONE ADMIRABLY CONTROLLED; herein consummate command of the technical resource of the instrument; herein sharply defined and FLASHING RHYTHM. An audience unfamiliar apparently with the compositions prescribed injected its applause at inopportune moments.—*Brooklyn Daily Eagle*.

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HINTS TO SINGERS

By Leon Rains

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[This is the sixth article of an interesting series of discussions on various topics of importance to the singer. In the previous articles which have already appeared in the Musical Courier, Mr. Rains took up the question of "Health," "Voice," "Registers," "Buffs" and "Respiration." Other topics to be considered will be Practicing, Memory, Diction, Nervousness, etc.—Editor's Note.]

APPLICATION

(ARTICLE VI)

"There is nothing we have to fight for more strenuously than individuality."—Havelock Ellis.

THE old masters on vocal culture advised prospective singers to study tone production seven years before attempting to sing a song. Where will we find a pupil today who is willing to follow this most excellent advice? In our present-day maddening rush to annihilate time, the pupil wants "to walk before he can crawl," inasmuch as he attempts the study of song and opera before he has mastered the singer's art, although the same individual would be willing to devote ten years of study trying to master the intricacies of the violin or piano if his talent lay in that direction and he intended becoming an instrumentalist.

Art is a stern master, and there are no short cuts to perfection. It is trying to accomplish the impossible that helps strew the road to success with failures.

After studying several years, pupils are likely to complain that their progress is slower than it formerly was. Hence, they think there must be something radically wrong with their instructor.

No doubt there are teachers who are most capable in placing the voice and whose talents are best adapted to correct the pupil's faulty tones, just as there are instructors who are best fitted to aid the pupil after the voice has been placed, and give the voice the finishing touches most necessary. But the pupil forgets that when he took his first lesson a new world was opened to him. He brought a rough diamond to the polisher and the master easily chipped off the rough edges. With each cutting, more and more of the pure stone was to be seen. Then came the trying days of polishing, when "all the faults were observed" and the master's efforts were to polish each facet so as to correspond with its neighbor.

When the stage of dissatisfaction is reached, let the pupil use his logic; let him ask himself if the fault is not his. Is he still approaching his task with the same enthusiasm that he exhibited during the first years of study?

Does he realize that the perfect tone and how it is produced may be described in a few words? That the master can only help the pupil to perfection by daily correcting the same mistakes, daily searching for new mind pictures and similes that will appeal to the pupil? It is quite natural that, during our studies, moments, even days and weeks go by, during which it seems that we are making no progress. Then again there are times during which progress seems to come so rapidly that we are in a fever heat to grasp it. These latter moments are most likely to escape the pupil's memory. The student should realize that, whereas some of us progress constantly, others advance only in leaps. As a matter of fact the progression is the same, only it manifests itself differently in different individuals.

"Success means work," and only the student that never falters by the wayside, who daily lives up to his ideals, who always keeps his goal in sight, will some day be crowned with glory.

Harold Morris Recital January 12

Harold Morris, the composer-pianist, whose works have been introduced by leading local orchestras, will give a recital at Aeolian Hall on Wednesday afternoon, January 12. The Brahms sonata in F minor will be his outstanding number, and he will also play a Chopin group, arrangements by Rameau-Godowsky, Gluck-Brahms and Bach-Busoni, and modern pieces by Charles T. Griffes and Cyril Scott.

Gray-Lhevinne Success at Wichita Falls

The concert by Estelle Gray-Lhevinne and Mischa Lhevinne at Wichita Falls, Tex., will long be remembered as a most unusual and unique recital. It was presented with an atmosphere entirely unconventional and appealing. One might say it was a recital spiced by the wit of the clever violinist, Mme. Gray-Lhevinne, as she, in her own clever, spontaneous words, told the audience about each of the master works played. For a musician to be able to talk in the very winsome and natural manner is unusual, and Mme. Gray-Lhevinne entertained, aside from her re-

markable genius on the violin. She is utterly charming and won spontaneous applause from her listeners.

The Gray-Lhevinnes are doing a great missionary work and will always be welcome again at Wichita Falls. The other attractions on this course are Marie Rappold, Eddy Brown, Anna Case and Albert Spalding.

Betsy Lane Shepherd in "The Messiah"

Betsy Lane Shepherd, returned from a tour covering a large portion of the Middle West, was engaged to sing the solo soprano in "The Messiah," December 11, by the Choral Society of Washington, D. C., Sidney Lloyd Wrightson, conductor. Experienced in oratorio tradition, with a beautiful voice and personality, her singing marked an event in the society's many successful affairs.

Chinese Numbers in Favor

Songs with a Chinese atmosphere are having marked vogue this season. Nancy Van Kirk and Eva Gauthier have both used Bainbridge Crist's Chinese pieces recently. Sergei Radamsky is singing Warren Storey-Smith's "A Caravan from China Comes," and Martha Atwood is singing Trehanne's "The Fair Circassian."

Francis Rogers Using Densmore Songs

Francis Rogers, who is singing John H. Densmore's "I Must Down to the Seas Again" at many recitals this season, said recently: "I like to sing Densmore's songs because, in addition to good musicianship, they have swing and spirit—qualities entirely absent from most songs of current production."

Ellerman and Cox Return from Tour

Amy Ellerman and Calvin Cox have just returned from an eighteen weeks' tour which included engagements throughout the States of Michigan, South Dakota, Oklahoma, Arkansas, Kansas and Missouri. Associated with them was Vera Barstow, the violinist.

Hambourg Trio to Play in New York

The Hambourg Trio, assisted by J. Campbell-McInnes, the English baritone, is announced for a recital in Aeolian Hall on January 20. The Schumann song cycle, "The Poet's Love," sung by Mr. Campbell-McInnes, will be an interesting feature of the program.

Ignaz Friedman's Debut Program

On Friday afternoon, January 7, at Aeolian Hall, Ignaz Friedman, the Polish pianist-composer, will appear for his American debut recital, playing, among other numbers, the chaconne by Bach-Busoni, Schumann's "Carneval" and a group of Chopin.

Augusta Cottlow in New Hampshire

Augusta Cottlow, the pianist, with her husband, is spending two weeks at Marlboro, N. H., where she is enjoying the winter sports.

CARLO GALEFFI

King of Baritones

Creates Sensation in American
Premiere of Mr. Marinuzzi's *Jacquerie*

SCORES GREAT SUCCESS IN PAGLIACCI

Galeffi Creates Role of William in *Jacquerie*

We remember, too, Galeffi (William Caillet) for his first and last act singing, where we found his voice superb and his acting magnificent.—*Chicago Evening American*.

Galeffi Brings Tears

Carlo Galeffi's full baritone voice was shaken with tragic despair in the role of William, the father, and he sang the ungrateful music of the first act with intensity of feeling that brought real tears to the eyes of his hearers.—*Herald-Examiner*.

Galeffi was in fine voice, with even more solidity to the tones than he gave us at any time last year, and the range and sustained power his role called for were nothing short of heroic.—*Chicago Evening Post*.

Galeffi, whose voice is fifty per cent better than it was last year, which means that it is one of the world's superb voices today.—*Chicago Daily Journal*.

Carlo Galeffi, with his Olympian vocalization, sonorous tone and magnificent dramatic dignity, was vigorously applauded as the father.—*Chicago Tribune*.

Pagliacci

And now let us salute and admire, for Saturday night we were given a great Tonio, Carlo Galeffi, the King of the Tonios, without any exception.

He sang and acted the "Prologue" as it was conceived by Leoncavallo and according to the standard set by its creator, Victor Maurel.

His interpretation was that of the gentleman-singer and not the clown, Taddeo. It was pregnant with intelligence, distinction, restraint, yet he gave unstintingly of his magnificent organ.

"PROLOGUE" A LESSON

In fact, the entire "Prologue" was a singing lesson. He did not find it necessary to give three high "G's" in order to obtain thunders of applause, nor did he overlook the fact that the score called for low notes also.

Yet, his dignified performance won for him such a triumph as is an unforgettable memory in the life of an artist.

Baritones of the company, please copy!—*Herman Devries in Chicago Evening American*.

CARLO GALEFFI, Congress Hotel, Chicago.



Galeffi in "Barber of Seville"

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FALL SESSION OPENS SEPTEMBER 12

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Morris Aids Progress of American Music

Youth must be served, say the poets. Harold Morris came out of the South four years ago to New York— young and unknown, filled with the spirit and dreams of youth clamoring for expression—with the dauntlessness and resourcefulness of youth determined to obtain success. Youth conquered.

Within two years after his arrival in New York, in 1916, Morris attained success as a composer of music, and in the four years of his sojourn has come to be recognized as one of the most promising of our American pianist-composers.

Harold Morris was born in San Antonio, Texas, and graduated from Texas University, at Austin, receiving a B. A. degree, and was later graduated with highest honors from the Cincinnati Conservatory of Music, of which institution he was for a time a member of the faculty. During his student days, he composed the music for two operettas, one of which was later produced in Cincinnati, and attracted considerable attention. But working, dreaming and aspiring, the young musician came to New York. He toiled on a "Symphonic Poem for Orchestra"—on piano sonatas, and songs—served his art patiently.

One night he heard an address by a prominent music critic on the American composer. After the lecture, Mr. Morris introduced himself to the speaker. "Will you give my composition a hearing?" he asked. The critic consented, and a short time later sent to Eugen Ysaye and Josef Stransky, Morris' "Poem for Orchestra." Both men

accepted it, and Ysaye played it in Cincinnati, with the Cincinnati Orchestra in November, 1918. Stransky introduced it via the Philharmonic Orchestra in Carnegie Hall, three months later. The "Poem" was thus launched in the East and Middle West, under brilliant auspices and with signal success. It has since been played by Walter Henry Rothwell and his Los Angeles Philharmonic Orchestra.

His compositions are now fast gaining the recognition they merit as is attested by the fact that his recently published piano sonata ran into the third edition in as many months. Simultaneously, too, Morris began steadily to acquire fame as a pianist, in recitals throughout the country. His interests include both the modern and the classics. He is a serious artist, imbued with high ideals, and has at his command a large and varied repertoire. In addition, he teaches music at the Castle School, Tarrytown-on-the-Hudson, and at his own New York studio.

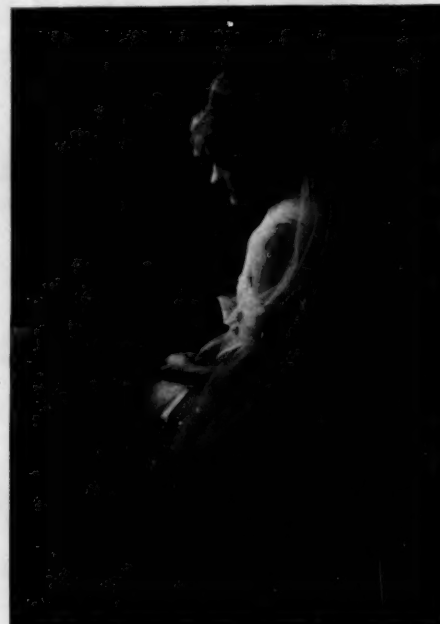
Composing, playing, teaching, Morris has filled his days with achievements that have added materially to the progress of American music, and have justified the faith of those who believed him capable of big things. Morris has succeeded in translating tumultuous waves of leaves and flowers into the language of the orchestra, with which he is thoroughly familiar. The composer has shown ingenuity and there is a modernity which is neither Debussyan nor Stravinskian and encourages bright hopes for the future," wrote Henry T. Finck of him in the New York Post, and James G. Huneker said: "The poem is full of

passionate strivings, and is scored in the warmly colored style dear to the younger men."

Despite his success with his own piano compositions, Mr. Morris will make his debut at Aeolian Hall on January 12 with a program of standard works that includes Rameau-Godowsky, Gluck-Brahms, Bach-Busoni, Chopin, Charles T. Griffes and Cyril Scott.

Mrs. McConnell Introduces Evelyn Estabrook

Evelyn Estabrook, daughter of Mr. and Mrs. Samuel Gardner Estabrook, of Brooklyn, made her debut at a large supper dance given in her honor by Mr. and Mrs. Noble McConnell (Mozart Society founder), at the Hotel



Colonial Studio.

EVELYN ESTABROOK.

Astor, December 28. This was one of two similar affairs given under her auspices this season, the other to occur March 28, when she will give a farewell party to Clara Elizabeth McWilliams, daughter of Mrs. Owen J. McWilliams, of the board of governors of the Mozart Society, who will later be married to Lemuel D. Boone, and live in China. Miss Estabrook is herself chairman of the Junior Cabinet of the Mozart Society, and was particularly charming. Mrs. McConnell introduced her to the several hundred guests in informal fashion, both standing on chairs in the ballroom, when the poise and personality of the debutante was admired. With Governor Edward I. Edwards, of New Jersey, she led the opening march and first dance, given over entirely to Miss Estabrook and her attendants. They were made up of the members of the Junior Cabinet, Mozart Society, each in pastel gowns, with tall staves, decorated with ribbons and roses. They formed a very distinguished group, standing in a semi-circle behind the receiving party, which consisted of Mrs. McConnell, Miss Estabrook and her parents. To attempt a description of the beautiful scene, with its handsome women, up-to-the-minute gowns, and the decorations of all sorts, is beyond mere man. Enough that the colors of the rainbow predominated, that dainty gowns and unusual personalities were in evidence on all sides.

Before supper was served Mrs. McConnell also introduced the petite and charmingly diffident bride-to-be, Miss McWilliams, and later on called attention to five young society men, guests of the evening, who took the place of Orlando's Orchestra for one number, playing under the direction of Lloyd Simmons, who manipulated "traps." This was a huge success. Following the elaborate supper, dancing was resumed until the "we sma' hours," and it is safe to say that it will be many moons ere young Miss Estabrook (who scattered roses in the path of Mrs. McConnell at her wedding nine years ago) will forget so many honors; it is not every young girl who leads a cotillion with a Governor!

Alma Simpson Gives Christmas Party

More than 6,000 men, women and children heard the concert given at Ellis Island, on December 26 by Alma Simpson and several assisting artists. Miss Simpson was the hostess at the big Christmas party and she generously provided refreshments and toys for the children as well, so that when she made her appearance and sang an old Czech carol, "Veslakoleda," she was tendered an ovation by the immigrants, who rose to their feet and cheered the singer for several minutes. One-half of the large audience was composed of foreigners being detained at Ellis Island, while the other half consisted of employees and guests. It was considered one of the most enjoyable events ever given on the island.

Lenora Sparkes on Second Southern Tour

Lenora Sparkes opens her second Southern tour for this season at Daytona Beach, Fla., on January 7. Other cities which will hear her in the South include Orlando, Fla.; Hattisburg and Greenville, Miss., and Brookhaven, Miss. Following the last mentioned engagement she will jump to Grand Rapids, Mich., where she sings in the Cecilia Society series on January 21.

Ganz Tickets Ordered by Cable

A cable has just been received from Zurich, Switzerland, reserving a box for the piano recital of Rudolph Ganz in Aeolian Hall on January 21, from one of his pupils who will arrive in America the day of the concert.



JOHN FINNEGAN TENOR

Unanimously acclaimed by New York critics who attended his recital, Aeolian Hall, December 20, 1920

Opinions of the Press:

NEW YORK HERALD

John Finnegan, tenor soloist of St. Patrick's Cathedral, gave his first song recital last evening in Aeolian Hall. He sang with much taste and emotional feeling, well contained, especially in airs by Handel, which he gave with much good tone, style, well adjusted phrasing and diction.

NEW YORK EVENING WORLD

John Finnegan, tenor soloist of St. Patrick's Cathedral, gave his first song recital last evening in Aeolian Hall. He disclosed a voice of no little beauty. He was at his best in Handel's "Where'er You Walk" and "Waft Her Angels Thro' the Skies." In songs by Schubert, Brahms, Schumann and Rubinstein, sung in English, he expressed with taste and understanding. The temper of the audience was shown by the enthusiasm it displayed over Mr. Finnegan's singing of "O Holy Night." A group of songs by American composers, and another of Irish folk songs completed his program.

NEW YORK EVENING SUN

John Finnegan, tenor, sang a program of Handel, Brahms, Schubert, Schumann, Rubinstein, Adam, American composers and Irish Folk Songs. In his American group was a "Dream Song" by Claude Warford. It was heartily received as were the Irish examples which followed, and which, of all Mr. Finnegan sang, spoke from the native heart out. The tenor is soloist of St. Patrick's Cathedral.

EVENING MAIL, DECEMBER 21/20

There is great sweetness in Mr. Finnegan's voice, particularly when he takes a high note pianissimo, and his crystal diction allows no syllable to be blurred.

He began with a group of Handel, by no means an innovation with recitalists—and after songs by Brahms, Schubert, Schumann and Rubinstein, he gave four American songs, among which was Claude Warford's lovely "Dream Song."

Four Irish songs, delightfully interpreted, completed the varied program. Emily Harford played excellent accompaniments.

EVENING TELEGRAM, DECEMBER 21/20

John Finnegan, who is tenor soloist at St. Patrick's Cathedral, gave a song recital last night in Aeolian Hall, which attracted a large audience. He is a sweet voiced singer, with a style that is particularly well suited to sentimental songs. To be sure he sang some Handel arias at the start of his program and sang them well. The first "Where'er You Walk" was beautifully rendered. There is an appealing quality to his voice, suggestive of Ireland's most popular American tenor. . . . He phrases carefully, and usually effectively. His voice is of good range, and well under his control.

In addition to the arias at the beginning he offered a group of serious songs by Brahms, Schubert, Schumann and others which were sung with sincerity and great assurance. A group of American numbers by Woodman, O'Hara, Claude Warford and W. Rhys Herbert, and a section devoted to Irish folk songs completed his program.

NEW YORK TRIBUNE, DECEMBER 21/20

IRISH TENOR GIVES RECITAL

JOHN FINNEGAN, OF ST. PATRICK'S, SINGS WELL AT AEOLIAN HALL

John Finnegan, tenor soloist at St. Patrick's Cathedral, gave a recital at Aeolian Hall last evening. He had all the requisites of an accomplished singer—a beautiful voice, an admirable technical equipment, excellent diction and interpretative intelligence. In his singing of the Handel group which began the program he displayed a polished style, which was maintained throughout the songs by Brahms, Schumann, Rubinstein and Adam which followed, and he gave equal pleasure in other songs by American composers and in a group of Irish folk songs. Mr. Finnegan not only is well versed in the purely technical aspects of his art, but he is a sympathetic and understanding interpreter.

NEW YORK AMERICAN, DECEMBER 21/20

JOHN FINNEGAN SHOWS RARE

POWER IN SONG RECITAL

A large and fashionable audience welcomed John Finnegan, the celebrated tenor, at his first song recital in Aeolian Hall last night. Mr. Finnegan is a leading member of the choir of St. Patrick's Cathedral.

He is the fortunate possessor of a beautiful voice, remarkably sweet in quality and under good control. His program was not confined to any particular class of music, but embraced various schools and examples.

Two selections by Handel were invested with beautiful quality and feeling. Moreover, they proved his mastery of legato and broad phrasing.

MORNING TELEGRAPH, DECEMBER 21/20

JOHN FINNEGAN, HEARD IN RECITAL.

John Finnegan, soloist of St. Patrick's Cathedral and a tenor of rare lyric quality, gave a recital in Aeolian Hall last evening before a large audience which gave him a hearty reception. Mr. Finnegan's diction and legato are delightful features of his work, and the various shadings of a beautifully placid voice were adequately brought out in a program comprising a variety of songs.

Exclusive Management: LAURENCE A. LAMBERT,
WESTERN MUSICAL BUREAU, 287 Washington Street, Portland, Oregon
Personal Address: 479 West 146th Street, New York

RAOUL VIDAS

VIOLINIST

A Few Recent Press Comments

New York

Here is another young artist well worth listening to, and right in believing that his talents justify his appearance in recital. Mr. Vidas's tone is firm and beautiful in quality and his technic fluent. In elegance he belongs to the French school of violinists, but this is combined with authority and warmth as an interpreter.

N. Y. Tribune, Oct. 10, 1920.

New Orleans

The concert served to introduce to a New Orleans audience what one might unhesitatingly proclaim the prodigious artist, Raoul Vidas, violinist (he is said to be nineteen), unassuming, of simple bearing, he possesses a colossal technic and a maturity of interpretative power little short of the marvelous. He has intellectual clarity and a glowing temperament which he holds well in leash and never permits it to interfere with the rhythmic line of the composition. Raoul Vidas, a name comparatively new in the music world, easily takes rank among the great ones of the violinistic world. He has a few equals and probably no superior.

Mary M. Conway, New Orleans States, Dec. 21, 1920.

Stanford University—California

Never lacking in his exceptional musicianship, Raoul Vidas, the eighteen-year-old virtuoso, expresses a feeling of true poetic sympathy with his work and possesses the quality of perfect ability and mastery as well as the insight and feeling which marks genuine talent.

Mary Jane Clark, '22, Stanford University, California.

San Francisco

His tone is steady, firm, warm and round, filled with emotion and always beautiful. His bowing is a delight. He made even the chords and octaves, which are usually nothing more than vicious scrapings of the bow over the strings, seem exquisite music.

Geo. C. Warren, San Francisco Call, Dec. 7.

New Orleans

Vidas plays with the assurance of a master and exhibited an individual style of marked interest and charm. His tone is one of exceeding sweetness, the outstanding characteristic of his playing being its lyric loveliness. He belongs to the poetic rather than the heroic type of violin virtuosos, but never allows his art to become sentimental. Rhythmic beauty, unusual evenness and flexibility of bowing and a splendid technical equipment are all his. The audience was quick to appreciate his artistry and he received an enthusiastic reception.

New Orleans Times Picayune, Dec. 22, 1920.



New Orleans

The program was a brilliant one and gave Raoul Vidas many opportunities to shine in every department of his art. Nothing seemed too difficult for him and his entire work was characterized by a refinement, a poise and an absence of effort that were delightful. Add to this a most pleasing personality, a deep sincerity and utter freedom from mannerisms and you construct a combination rarely found. Such is Raoul Vidas. He produces a tone of purity, sonority and crystalline clarity with an impeccable intonation and his playing teems with the deepest feeling.

New Orleans Item, Dec. 21, 1920.

Clinton

Simple and unaffected in his manner and but eighteen years of age, he has a technic and finish surpassed by no other artist and from start to finish was the confident master of the bow, a confidence which is the natural possession of one "gifted by the gods." He is alive with vitality and at times shows the vivacity and spontaneity inborn in the native Frenchman.

The Advertiser, Clinton, Iowa, Dec. 16, 1920.

Management: CHARLES L. WAGNER

D. F. McSWEENEY, Associate Manager

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HAVANA KEEN FOR BRACALE OPERA SEASON IN JANUARY

Havana, Cuba, December 22, 1920.—Tucked away in a corner of the vast National Theater, there has been for the past two or three weeks a veritable hive of quiet, efficient activity. Adolfo Bracale has been gathering his forces for the one thing to which all Havana looks forward with the keenest anticipation and backward with the greatest joy—the season of opera which comes with each January. Perhaps this year Señor Bracale is more pleased than usual with the prospects for he has to offer to the opera-loving public of Cuba, two operas which are being heard here for the first time this season. "Parsifal" and "Hamlet." The season is to be ten performances and the selections will be made from the following repertory: "Lohengrin," "Mignon," "Carmen," "Isabeau," "Andrea Chenier," "Aida," "Rigoletto," "Traviata," "Trovatore," "Linda," "Barber of Seville," "Tosca," "Don Pasquale," "Butterfly" and "Lucia."

THE BRACALE PERSONNEL

The cast includes some highlights which are very promising for good opera—very good opera—Titta Ruffo, Emanuel Salazar and Angeles Oteín. In addition to Angeles Oteín, the other sopranos are Ofelia Nieto, Maria Roggero, Ebe Boggaline Zaggioni, Rhea Toniolo and Nerina Lollini. The tenors are Bernardo De Muro, Emanuel Salazar, Giuseppe Taggani, Manfredo Polveresi and G. Oliver. Titta Ruffo heads the baritones; others are Eduardo Fatiganti and S. Persighetti. Basses are Vincenzo Bettoni, Antonio Nigeli and Carlos Delpezzo. The orchestra will be under the direction of Giulio Falconi, Alfredo Padovani and Arturo Bovi.

There is the word of Señor Bracale for the excellence of the entire cast, the beauty of costume and setting and the splendid background of the orchestra. A brief talk with him convinces one that he would be satisfied with little, if anything, short of the best obtainable. This is one of the few things in which the present moratorium will not figure heavily, for Cuba loves opera and will support it.

THREE SUCCESSFUL GRAINGER RECITALS WITHIN A WEEK.

To the lot of Percy Grainger fell the task of being the first of the list of artists under the Havana Musical Bureau (Miss Benito in charge), to appear and since he had no background of a former season, he had everything to make for himself. It is much to the credit of Mr. Grainger that he gained a host of friends and admirers in the brief time that he was with us. Each of the three succeeding concerts showed a larger house in attendance and a proportionate increase in the popularity of the artist. Especially did the Cuban audience seem to enjoy the Bach numbers with which Mr. Grainger opened each program. Very beautiful were the Debussy selections which appeared on the last program, that of December 21. Seldom does one hear the "Reflections in the Water" and the "Claire de Lune" more exquisitely etched.

PLANS OF THE HAVANA MUSICAL BUREAU.

It is interesting to note that only the best artists are to appear under the direction of this management. This season there are Albert Spalding, Eva Gauthier, Christine Langenhan and Mana-Zucca to follow Percy Grainger. For next season, Frieda Hempel, Josef Hofmann and Jascha Heifetz will be heard.

CUGAT AND HUARTE IN RECITAL.

Xavier Cugat, violinist, and Julian Huarte, pianist, gave two recitals during the month at the Margot Theater. Mr. Cugat reappeared for the first time in Cuba since his departure from here several years ago to study with Kneisel. He was greeted by many, many old friends and his recitals were successful. His tones showed up beautifully at times but the range was uneven, possibly due to the fact that the acoustics of the building could scarcely have been worse. Mr. Huarte accompanied quite satisfactorily and also played what might have been considered quite a program of Chopin

and Debussy. The artists have gone on to Mexico for concerts.

NOTES.

The last two days of December will bring Leo Ornstein and Renato Zanelli in two recitals which should be very successful.

Marta De la Torre, a young Cuban violinist who recently gave a recital in New York, is returning here for a concert in the early part of January.

The most interesting musical note that has come to light up to the present is the fact that Pablo Casals is coming here for four recitals under the direction of Adolfo Bracale. ZOE B. FABER.

Silberta's "Yohrzeit" Still Holding Favor

Rhea Silberta's "Yohrzeit" is still holding its favor with the public and singers. Maria Winetzkaja sang it at a concert on December 25 and she will use it at another on January 11. Dorothy Jardon, who introduced the song for the first time before it was published, is using it on nearly all of her programs; she gained success with it at Carnegie Hall on December 18. Daisy Krey, who will be heard in a recital at the Princess Theater this afternoon, January 6, will include it among her list of songs. Sophie Braslau and Cantor Rosenblatt are still singing it with success.

The Selma Kurz Debut

Selma Kurz, coloratura soprano, familiar on the European operatic and concert stages, will make her first appearance in America at the Hippodrome in conjunction with the National Symphony Orchestra, Sunday evening, January 9. Mme. Kurz' operatic reputation was first achieved in Vienna. Her best known roles are: Gilda in "Rigoletto," Lucia in "Huguenots," Dinorah, Rosina in "Barber of Seville," Mignon, Marguerite in "Faust," and Elvira in "Ernani." Because of her dislike of the sea voyage she could never be persuaded until this year to visit America.

PERCY GRAINGER

Scores Big Triumph in Havana

Press Comments

"The audience applauds frantically the great Australian pianist and composer."

"Applauded with great enthusiasm by the select public. Percy Grainger was in reality the object of sincere and respectful admiration."

"All promised themselves to hear him again, and everyone who has heard him is loud in his praises of Grainger's really extraordinary merits."

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LARGER AND MORE ENTHUSIASTIC AUDIENCE THAN ANY
PIANIST IN HAVANA

HAVANA MUSICAL BUREAU

153P

Press Comments

"He is undoubtedly a master, a great pianist full of originality, who places the stamp of his powerful personality on anything he plays, until the point that well known compositions appear to be new thru the magic of his style."

"He is a marvelous interpreter. Expert, light, ductile, he draws from the keys all of the 'nuances' of a composition, not omitting the smallest part; but playing the complete piece smoothly and without changing the tone color of the composition."

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ALBERT SPALDING'S

SPLENDID PERFORMANCE OF THE BRAHMS CONCERTO WITH THE CHICAGO SYMPHONY ORCHESTRA

November 26-27

CHICAGO TRIBUNE, November 27, 1920. (Ruth Miller)

"Albert Spalding came bearing many gifts, including the Brahms concerto. This splendid artist ministered to the ardent Brahmsites,—under the spell of his musically sincere, clean cut playing they were all that—with a firm impelling beauty of tone, unfaltering technic among the concerto's inhuman difficulties, and a fine interpretative understanding.

"A great musician is Mr. Spalding who would have attained spectacular success long ago had he not been so unswerving in the musical standard he has maintained, and, to use a battered, abused critical word, so idealistic in his attitude toward his art."

CHICAGO AMERICAN, November 27, 1920. (Herman Devries)

"As an American I was also doubly proud to applaud another American citizen, a Chicagoan, the Chicago genius Albert Spalding, violinist, for he played the deathless Brahms concerto indeed with the splendid authority, the inspiration of genius.

"His tone has grown in color, depth and volume and is now full, vibrant, luscious. The intonation is a veritable tuning fork of accuracy. Technic, style, execution, manner—all are of the polished, refined character reflected in Spalding's own personality. His cadenzas were perfection. Need we add that the audience rewarded him by an outburst of spontaneous applause and many recalls. The concerto requires forty minutes—they were forty minutes of purest enjoyment and respectful admiration.

CHICAGO JOURNAL, November 27, 1920. (Edward C. Moore)

"There is just a bit of difficulty in determining whether the leading feature of the Chicago Orchestra's concert yesterday was the soloist or the principal composer.

"The soloist was Albert Spalding now occupying a well-certified position among the excellent violinists of the world. On the other hand there was Vincent d'Indy whose name appeared at the top of the symphony played yesterday. Spalding or d'Indy, it was a programme of big music."

CHICAGO DAILY NEWS, November 27, 1920. (Maurice Rosenfeld)

"Albert Spalding strengthened his reputation as one of the day's leading violin virtuosos. His is a manner unaffected, free from all the so-called artistic eccentricities and with these engaging personal traits he possesses also a remarkable musicianship and artistic keenness, all of which qualities came to full expression in the performance he gave of the Brahms concerto.

"Mr. Spalding in his playing disclosed admirable command of its technical difficulties, he showed an authoritative reading and he also invested its themes and their ramifications with fine tonal shades and with expressive accents."

BOSTON CONCERT SYMPHONY HALL

December 15th

BOSTON TRANSCRIPT, December 16, 1920

"Mr. Spalding played an ancient sonata by Corelli with every quality that praises him in such music. His tone flowed—smooth, sensitive, animated, serene, limpidly it followed the curve of slow song; elastically it traversed running figure or winding arabesque. Juster violin playing were hard to imagine.

"The longest memory may hardly recall Mr. Spalding in such glow of instrumental song, ardor of rhythm, blaze and sweep of re-creating and transmitting fire. His classic poise with Corelli was romantic fervor with Bizet and Sarasate."

BOSTON POST, December 16, 1920

"Mr. Spalding played with a musicianship worthy of the occasion. He was rapturously applauded."

BOSTON GLOBE, December 16, 1920

"Albert Spalding's playing is exquisite. He again proved his claim to the title of greatest American violinist. He overcame with apparent ease the difficulties of Sarasate's 'Carmen Fantasy' and gave a dignified and eloquent performance of Corelli's sonata in D. In his own 'etchings,' a theme with variations so free that he calls them 'improvisations,' he showed that he has a rich and varied musical imagination."

Steinway Piano

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OLGA CARRARA
WINS CHICAGO PUBLIC AND PRESS
IN
AMERICAN PREMIERE OF
MARINUZZI'S "JACQUERIE"
WITH
CHICAGO OPERA ASSOCIATION

Following are the comments of the Chicago critics:

"Olga Carrara proved she has a distinct histrionic talent, and an excellent, well controlled and evenly balanced voice, aided and abetted by a potent musical intelligence."—(Ruth Miller, Chicago Tribune, Nov. 18.)

"Olga Carrara sang the role of Glorianda and revealed a dramatic soprano voice of warm, vibrant quality, by no means lacking in power. She understands, as well, the histrionic devoirs of her profession. She is a valuable addition to the personnel."—(Herman Devries, Chicago Evening American, November 18.)

"Carrara appeared in a brief scene and handled it after so good a fashion that much may be expected of her. A voice of great purity and beauty, an expressive manner and excellent poise are obviously her assets—no small one."—(Edward C. Moore, Chicago Journal, November 18.)

"Olga Carrara seemed quite efficient. She gave evidence of experience and a thorough knowledge of the role."—(Chicago Journal of Commerce, November 18.)

"The scene between the bride of the fleeing noble, played by Olga Carrara, as her debut, in which she pleaded for and won her liberty, brought long and spontaneous thunders of applause."—(Karlton Hackett, Chicago Evening Post, November 18.)

"The debut of Olga Carrara, one of the new dramatic sopranos, in the role of Glorianda was accomplished successfully."—(Maurice Rosenfeld, Chicago Daily News, November 18.)

"Olga Carrara is so good as Glorianda that she arouses a desire to hear her in other roles."—(Edward Moore, Chicago Journal.)

The Chicago Opera Association took the hint and Mme. Carrara has since then appeared with great success as Aida and Leonora in "Trovatore." Press notices of those appearances will soon appear in these columns.

For further information address: Allen and Fabiani, 101 West 41st Street, New York City, or her teacher, Chev. Astolfo Pesca, Auditorium Hotel, Chicago.

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN
 Director of Music in the Public Schools of New York City

SCHOOL MUSIC AND THE CLASS TEACHER

An Explanation of the Work Performed by These Educational Missionaries

To clear up a misunderstanding as to exactly what part the class teacher takes in music instruction in the elementary grades, we shall explain to those who are anxious and interested, the musical proficiency and required duties of this particular group. The average musician, uninformed concerning the intricacies of school problems, assumes that the entire burden of instruction in music must of necessity fall on the class teacher who is either by training or natural adaptability unfitted for this work. This conclusion is reached in most cases by snap judgment, and not after proper investigation or experiment. It is a queer thing that every once in a while we have a self anointed Moses who feels it his special privilege to lead us out of the wilderness. He is always sure to have a certain amount of followers who are usually as uninformed as himself. On the other hand, we have the type of musician whose training in his specialty is so narrow that all his judgments are biased and prejudiced in favor of one form of music teaching. This type is the doubting Thomas who, after being told that there are certain valuable things being accomplished will not bring himself to the point of belief, because music to him means a technical proficiency in some branch of the art.

To satisfy ourselves on this point all that is necessary is to attend a symphony concert or an operatic performance and hear the counterfeits critics tell the world how it ought to be done. Their knowledge is so limited as to be almost pathetic, and their musical experience is comparable to that of the little child in the first stages of development.

Recently in observing the music work in a public school the Principal, speaking to the writer, remarked, "No doubt the success of your work depends entirely on the supervisor of music." Our answer was: "Quite the contrary." The success of school music depends primarily on the grade teacher, properly directed by the visiting special teacher or supervisor. It is well to explain here that the average grade teacher is competent to teach as much music as the ordinary school course requires. It never was the intention of any school system to make musicians of school children. Music is a regular part of education, and as we have often explained, singing is one great means by which the child is prompted to arrive at an appreciation of his own value toward the greatest of the arts. Moreover, the type of music which can be taught in the elementary schools is naturally limited. We must never confuse the conservatory type of instruction with that which can be provided in a common school system. There are two fundamental aims in school music. First, to teach the child the use of his singing voice, and naturally this carries with it some ability to read music as he would read his own language. Second, to establish a proficiency for the great part which music plays in the life of every normal human being. Above and beyond this we cannot progress in the short time which is at the disposal of the teachers. If these two fundamentals are carefully planned and faithfully observed the public school has done all that can be expected of it.

THE TRAINING OF THE TEACHER.

The normal schools throughout the country were organized for the purpose of training men and women in the great art of teaching. As far as music is concerned the subject matter is provided during the elementary and high school courses. When these students enter normal school they are instructed how each subject should be presented. Formalism in teaching is an excellent thing, and while methods of presentation may differ, the fundamental principles could never be altered, and so they are instructed how songs for little children should be presented, how intelligent phrasing becomes an attribute of good singing, how the initial principles of sight reading are presented, how rhythmic elements are made real, and so on down through the entire gamut of practical principles. We had a rather interesting experience recently in talking over the subject with a very prominent musician who complained bitterly that music could not be properly taught by the untrained class teacher. We asked him in just what particulars he thought weakness was prevalent. As we naturally expected, he began to generalize on a few special cases. We then requested him to tell us how he would present certain fundamental problems in rhythm according to the standards of child instruction. His attempt was pathetic. When the proper explanation was given he remarked, "Ah, it is wonderful what your teachers can do. I did not believe that the teaching of music was so highly organized."

This brings us to the question, "Is every graduate of a normal school fit by nature or adaptability to teach singing?" Our answer is frankly, "No." How then does the average school system provide for this contingency? Simple enough. Those who are obviously unfit are not assigned to teach the subject, but their music work is taken by someone who is, and the former teacher applies herself to those subjects for which she is best fitted. In the upper schedule of most elementary schools all the classes of the seventh and eighth grades are taught music by some teacher who has obtained a license to teach music after proper examination and certification. Will this not answer the question of the doubting Thomases?

THE RESULTS IN ASSEMBLY SINGING.

The elementary school, properly conducted, should see that all instruction in class room music is brought to full completion in assembly singing, whether that singing be unison or in parts. Critics are decrying the fact that America is not a country that loves choral singing. The elementary school is doing a yeoman's service in this particular regard to create a love on the part of every child for chorus singing in order that at least a small majority of them in after life may show a willingness to participate

in this work. There is no more thrilling feature in school instruction than that in choral singing done by a group of little ones. Some of the work has been simply tremendous in its power, and the glorification of it all is the fact that it is the strongest co-ordinating influence in education.

HOW TO TEST RESULTS.

If one wishes to praise or condemn a school system there are ways to do it. Upon what shall criticism be based, and how shall we calculate a result? Is it the testing of the individual child to sing alone at sight? Is it a love for the subject, or shall it be an attempt to judge the finished product in terms of good choral singing? Any one of these three would be fair. But after all, who are the best qualified to judge the quality of work, and to measure the results? Certainly not a group of loud-mouthed pseudo musicians, or inconsequential publicity seekers. There is a certain type of reformer who believes that the louder he yells the more attention he will attract to the other fellow and save himself. But in yelling too loud he sometimes fails to hear what the other fellow has to say.

BY WHAT ARE STANDARDS MEASURED?

Standards in music must of necessity be measured by similar methods for other subjects. Is it fair to assume that every child graduating from an elementary school knows all there is to be known about mathematics, history, language, etc., or has he what is commonly called a general training? We believe the latter to be correct. Therefore, it is fair to judge music upon the same basis. If we can give the average child a repertory of the master pieces of song, a fair knowledge of how this music material may be read without the aid of an instrument, and an appreciation of why these songs are considered masterpieces, we have done a fair service to humanity.

Reuter Scores Brilliantly in Tucson

Tucson, Ariz., December 1, 1920.—On November 18 the Saturday Music Club had its first artist recital of a series of four, and presented Rudolph Reuter, pianist. An unusually interesting program, played in a brilliant manner, made this concert one of the best ever heard in this city, and the many demands for a speedy return of this artist will undoubtedly bring him to our city in the next season. Mr. Reuter presented Dohnanyi's "Winterreigen," an unusual novelty in the modern vein, as well as Chopin, Grieg, Griffes, MacDowell, etc. J. R.

No Seats on Stage for Hofmann

For purely artistic reasons there will in future be no seats on the stage for any of Josef Hofmann's recitals. This policy will be inaugurated at the pianist's coming appearance in Carnegie Hall on January 15.

AFTER AN EXPERIENCE



of thirty-one years in teaching
 GEORGE H. WILDER
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My dear Mr. Haywood:

After an experience of thirty-one years in teaching, having been to Europe four times to study with and meet some of the greatest masters in vocal art, I can truthfully state that I consider the "Universal Song" booklets the most wonderful result producers I have ever seen.

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what I had been looking for in such simple form and so very suitable for class work, I was indeed grateful.

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I trust the day may come when every public school in America will know of and use this most valuable and satisfactory system of vocal training.

Respectfully,

(Signed) GEO. H. WILDER
 Wilder School of Music
 Burlington, Vt.

If you wish to learn of the practicability of Voice Culture presented in Classes or receive on approval the text books, write the Haywood Institute of Universal Song, 810 Carnegie Hall, New York, N. Y.

"One of the Superb Singers of the World"

Chicago Journal, Dec. 18th

"Singing Without Blemish"

Chicago Tribune, Dec. 18th

"Nothing Less Than a Sensation"

Chicago American, Dec. 13th

EDWARD JOHNSON

TENOR OF THE CHICAGO OPERA ASSOCIATION

CROWNED WITH FRESH ACCLAIM

CHICAGO JOURNAL, DEC. 13, 1920:

"One outstanding, exultant, big-type triumph was Edward Johnson's Canio, one of the big accomplishments and big sensations of the season. At the end of his 'Lament' the house suddenly went mad over him. Ten minutes went by and he was still being called in front of the curtain.

"Every tenor versed in the Italian repertoire sooner or later is called upon to sing Canio. Out of the throng, the scores and the hundreds that have done it in Chicago, Johnson belongs among the very first, and this is said with both Caruso and Muratore in mind."

CHICAGO AMERICAN, DEC. 13, 1920:

"Johnson's Canio is nothing less than a sensation. Yet we were prepared for it, since his career among us has been a constant crescendo of achievement dating from his splendid debut."

CHICAGO EXAMINER, DEC. 27, 1920:

"Edward Johnson as Lohengrin disclosed the warm, rich lusciousness of his voice as never before this season and gave a vocal presentation of the Knight which must rank high among the brilliant Lohengrins the operatic stage has known."

CHICAGO TRIBUNE, DEC. 18, 1920:

"In both his appearances on the program Edward Johnson's singing was without blemish. Unimpeachable phrasing, imaginativeness, musical logic, fine rhythmic sense, flawless enunciation and splendid style. Forsooth an artist for whom we should be most grateful."

CHICAGO JOURNAL, DEC. 18, 1920:

"It has been worth noting several times during the last year that Johnson, who is best known as a fiery and admirable operatic singer, can upon occasion become a dignified and equally admirable interpreter of songs. One of the reasons why he is such an excellent artist is that he has imagination of the kind that gives each individual bit of music a different meaning. Johnson's fine voice, his exquisite phrasing and his clear-cut enunciation gave the song full value, which in itself was full success. At such times Johnson is one of the superb singers of the world. Where many other artists would be content with lovely singing, Johnson went further and made lovely singing express the mood of the supreme tragedy."

CHICAGO JOURNAL OF COMMERCE, DEC. 18, 1920:

"The appeal for strength and divine aid at the beginning of the 'Mount of Olives' aria was given with an impressive dramatic intensity that at once established the high plane on which Edward Johnson would interpret this masterpiece. In this as well as in the 'Adelaide' he made his English a thing of beauty and his interpretation a model for others to follow. One could rally in his honor a legion of accepted technical terms, place before each a laudatory adjective, and know that he deserved such praise."

CHICAGO AMERICAN, NOV. 26, 1920:

"Edward Johnson in the title role added another brilliant success to the list of his triumphs. Here is a fine, a great operatic artist."

CHICAGO AMERICAN, DEC. 9, 1920:

"Johnson was in his accustomed vocal condition, master of voice and situation."

WOLFSOHN MUSICAL BUREAU 1 West 34th Street NEW YORK

Paul Graener's "Schirin und Gertraude" Is Given First Performance in Leipsic

Four Orchestras Vie with One Another for Symphonic Honors—"Parsifal" Is Revived—Recitals

Leipsic, December 5, 1920.—The operatic event of November was the first performance here of Paul Graener's "Schirin und Gertraude," a comic opera on a text by Ludwig Hardt. The work has already been given in Dresden and Weimar, but the Leipsic Opera may boast of having given it the best production thus far. While both in Dresden and Weimar the opera seemed to contain stretches of doubtful interest, the Leipsic version is of the freshest, brightest effect throughout—a real popular success—and unless all signs fail it will maintain itself in the repertoire for a long time to come. One reason for this is that Otto Lohse, who conducted (a few times replaced by the composer himself) found, for the first time, the proper tempi for the recitatives which occupy so large a part of the score. But the decisive element in the successful production is the assignment of the three principal parts: Walter Soomer as the Count, Gertrud Bartsch as Schirin, and Else Schulz-Dornburg as Gertraude.

"PARSIFAL" REVIVED.

As a special Christmas feature, Wagner's "Parsifal" has reappeared in the schedule of the Opera House. The

production suffers from a rather unhappy staging, which in the second act is quite inadequate. Why does one not follow the example set by the "Meistersinger" production in Halle, which is so successful in the simplification of detail? That Germany has become poor, and that the theater



PAUL GRAENER.

Composer of the comic opera, "Schirin und Gertraude," successfully produced at Leipsic. Graener is Reger's successor at the Leipsic Conservatory.

deficits must not be increased by the expense of new scenery of the old elaborateness is well known by now. Therefore it is high time to make a serious beginning with the economical "stylized" stage. On the other hand the Leipsic "Parsifal" is fortunate in having a very good Kundry in the person of Gertrud Bartsch, replaced with equal merit by Emmy Strang, as well as a fine Gurnemanz (Walter Soomer) and an adequate Amfortas (Stephen Kaposi).

THE TOWN OF FOUR ORCHESTRAS.

Concert life in Leipsic is going on at high pressure, with no less than four orchestras vying for popular favor. Nikisch at the Gewandhaus is, of course, beyond competition, but a comparatively small part of the great public is privileged to hear his exemplary interpretations of the great classics. There are, besides, the Leipsic Philharmonic, under Hans L'Hermet, the Gera Kapelle, under Heinrich Laber, and the Konzertverein, using the new Grotian-Steinweg Orchestra, under Hermann Scherchen—all of which give regular subscription series at a wide range of prices.

A high festival day at the Gewandhaus was occasioned by Nikisch's performance of Bruckner's third symphony

(D minor). Bruckner should be heard as conducted by Nikisch—always. Here alone one is unconscious of the daring hiatuses and the great lengths of these works. Everything is bathed in a sea of beautiful sound, the climaxes are of gripping power, and genuinely Viennese are the places that are reminiscent of Vienna's suburban soil. On the same evening Strauss' "Tod und Verklärung," which is of similarly luminous strength, and which is one of Nikisch's favorites, completed the program.

The Konzertverein concerts are held in the great hall of the Zoological Garden, which has room for 2,200 people, and is filled to capacity each time. In their stylistic unity Scherchen's programs are models. And they give ample opportunity to display his musical catholicity. Especially big in his reconstruction was Handel's almost forgotten overture to "Agrippina." Another orchestral accomplishment of high rank was Reger's "Romantic Suite" at the last concert. What Scherchen has done as an orchestral educator in the brief space of his incumbency is without precedent.

RECITALS.

Soloists' concerts make up an immense flood from which only a few evenings protrude as islands of real value. To these should be reckoned a song recital of Paul Bender, of Munich. Great things were accomplished, too, by Carl Friedberg in his one piano recital thus far, and special notice is due to the work of the Dresden Trio (Wagner, Schneider and Bottermund). These three artists are obviously chamber musicians of exemplary qualities and great conscientiousness in the preparation of new works. Brahms' B major trio formed the brilliant finish of their first evening here.

ADOLPH ABER.

"Three Centuries of American Song"

Olive Nevin and Harold Vincent Milligan recently returned from the first tour which they have made together in their lecture-recital, "Three Centuries of American Song." The "All-American" program is no novelty in these days of increasing recognition of the American composer, especially in the field of song writing, but these two artists have conceived the idea of presenting the American song composers in an historical résumé, and their first experiences with this unique entertainment have been in every way successful. "Three Centuries of American Song" is unique not only in its outline, but also in its subject matter. Mr. Milligan, who prefaces each group of songs with a delightfully informal explanatory talk, is an authority on the subject of American musical history and is the author and editor of several volumes on the subject. He has done more than a little original historical research along these lines and much of the material in "Three Centuries of American Song" is the direct result of this work. Miss Nevin's interest in the American composer is of long standing, and her relationship to Ethelbert Nevin makes her singing of his songs of more than casual interest. She sings each group of songs in this historical résumé in the costume appropriate to the period, beginning with the powdered wig and panier skirt of the Revolutionary period, and coming on down through the hoopskirt costume of the pre-Civil War period to the present day.

"Three Centuries of American Song" made its debut in Hartford, Conn., where its success was instantaneous and complete. At this recital the accompaniments for Miss Nevin's last group of songs, by contemporary American composers, were played on the Duo-Art piano, as illustrative of the progress and development of the making of instruments along with that of music itself, the records for these accompaniments having been made by John Powell, Rudolph Ganz and Charles Gilbert Spross.

From Hartford the two artists journeyed to New Haven, where they appeared in Sprague Hall, Yale University. New Haven seems to pride itself on the coldness of its audiences, but when Miss Nevin led them in singing "Swanee River," as an encore to her group of songs by Stephen Foster, there was no doubting, from the lustiness of their response, that their interest and enthusiasm had been aroused.

Three appearances were made in Boston, where three different programs were given, made up from Miss Nevin's large repertory of American songs. There was also a recital in Worcester, but this was not entirely American, containing songs by French and English composers. Miss Nevin was also soloist at the Christmas Vespers service, which is one of the most important annual musical events at Wellesley College, of which she is a graduate. While in Boston, Miss Nevin and Mr. Milligan were guests of Caroline Hudson-Alexander.

Rubinstein Club Activities

The third afternoon musicale of the Rubinstein Club, Mrs. William Rogers Chapman, president, will be given on Saturday afternoon, January 15, in the Astor Gallery of the Waldorf-Astoria. At the close of the musical program a collation will be served, followed by dancing. This is to be a "Happy New Year Party." The annual ball will be given on Tuesday evening, January 18, preceded by a song recital by Frances Alda.

Mary Jordan Baker, chairman, and the following members of the philanthropic committee of the Rubinstein Club, Mrs. L. A. Proudfoot, Mrs. W. J. Sherwood, Miss B. Huss, Miss H. W. Jordan, Edith Cartwright and Mrs. Joseph Bough, brought their charitable activities to a joyful throng of 200 children at the Metropolitan Hospital at Blackwell's Island on Christmas morning in the form of stockings filled with toys, dolls, games, books, bags of candy, fruit, etc. On New Year's morning several of the prominent hospitals in New York were visited.

Another Cuban Tour for Pujol

Josie Pujol, the young Cuban violinist, satisfactorily filled so many engagements last year that her manager, Walter Anderson, has booked her for many re-engagements this season. There was a second Canadian tour in November and December, and a Southern tour as far as Cuba is planned for March and April. When the violinist appeared among her own countrymen in Cuba last May she scored a decided triumph, captivating her audience with her composure and unaffected demeanor. According to the El Triunfo, "she astonished her hearers with her technic and complete control of the violin, the most difficult of instruments."

FREDERICK GUNSTER
TENOR

CHICAGO EVENING AMERICAN.

"Mr. Gunster is successful in personality and singing. His voice is of suave, delightful quality, easy in emission and trained toward excellent enunciation and shading."

MANAGEMENT: HAENSEL & JONES
AEOLIAN HALL, NEW YORK

KATHARINE GOODSON in Detroit with Gabrilowitz in Tchaikowsky Concerto: "Katharine

Goodson was the soloist, playing in such masterly style and with such power and dash that six recalls were her reward."—*Detroit Free Press*, Dec. 13.

KATHARINE GOODSON in St. Paul and Minneapolis Symphony Concerts in Brahms' D

Minor Concerto: "She is a great artist; her interpretation was masterful, convincing with what we are pleased to call a masculine intellectual grasp that never wavered from beginning to end."—*Minneapolis Tribune*, Dec. 18.

"She supplied force and vitality and strong poetic inspiration . . . a superb performance like two orchestras playing now in opposition, now in sweeping unison."—*Minneapolis Journal*, Dec. 18.

"There is probably no living pianist better fitted, intellectually, temperamentally and technically, to interpret Brahms than Katharine Goodson. She plays the music with an intense and serious faith in its greatness, and with an artistic self-effacement which never calls attention to her extraordinary skill."—*Minneapolis Daily News*, Dec. 18.

Ottawa Citizen, Nov. 30:

"Katharine Goodson electrified her audience."

Toronto Saturday Night, Dec. 11:

"Now that Teresa Carreño is gone it is doubtful whether her equal in breadth of musicianship is to be found among pianists of her own sex."

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All Communications to Mrs. K. T. Balch, 162 Adams St., Milton, Mass.

1920—THIRTIETH SEASON—1921

Chicago Symphony Orchestra

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FREDERICK STOCK, Conductor

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- 28 Successive Saturday Evening Symphony Concerts.
- 8 Symphony Concerts at University of Chicago.
- 13 Popular Concerts.
- 13 Children's Concerts.
- 10 Concerts in Milwaukee.
- 3 Concerts in Aurora, Ill.

ONLY ONE TOUR THIS SEASON

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January 24

NEW YORK
Carnegie Hall
January 25

PHILADELPHIA
Academy of Music
January 26

WASHINGTON
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January 27

Has played thirty consecutive years in Chicago, and is the third oldest orchestra in America; has had but two conductors: Theodore Thomas for fourteen years, and Frederick Stock, sixteen years; owns its own home—Orchestra Hall (seating capacity 2582); for the past sixteen years has had no annual deficits to meet; its changes in personnel during past sixteen years have averaged only about three per annum; has old age pension fund and life insurance for players without assessment.

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, JANUARY 6, 1921. No. 2126

Word comes from Germany that they are going to film the "Ring." It seems as if there ought to be a joke there somewhere—something about "wringing the films."

The best service that Walter Damrosch has rendered to music in New York in a long time was in bringing over young Albert Coates, the English-Russian conductor, to show us what a fine band the New York Symphony Orchestra really is.

At a recent performance of Hans Pfitzner's "Palestrina" in Berlin, the singer of the role of Cardinal Novagerio being prevented from appearing on account of sudden illness, the composer himself stepped into the breach and gave the part with ease and surety. Le Menestrel (Paris) recalls that he did a similar trick to save a "Meistersinger" performance several years ago at Strasbourg, when he was conducting there.

Clarence Lucas sends a line to call our attention to the fact that we stated the Old Vic Theater, London, home of opera in English at popular prices ("Tristan" with an orchestra of twenty), was in Whitechapel, whereas it is really in Waterloo Bridge Road, 'way over across the river on the Surrey side, miles from Whitechapel and the East End. Clarence is right and we are wrong; but we borrowed the statement as to the theater's location from a London musical journal, to whom we must pass on the blame.

The British Music Society announced that its next annual congress, to be held in London the second and third week of June, 1920, will be international in scope. The Society particularly wishes that America should be strongly represented through the attendance of composers, musicians, the publishers, and others connected with music trades. Some American compositions will be included in the orchestral programs, and the Society hopes that some wealthy American may be willing to bear the expense of a special concert of American orchestra music.

The proposed increase in the Federal tax on concert tickets from ten to twenty per cent. constitutes an unfortunate comment on the perception of cultural values held by such Congressmen as advocate it, especially such examples of artistic appreciation as Claude Kitchin, who seems to be the principal proponent of doubling the present adequate ten per cent. tax. Music is certainly bearing its share of taxation at the present rate and the proposal to double the amount leaves out of consideration entirely the tremendous cultural, educational and moral value which music has for the whole of civic life. If energetic measures are not taken, the

provision may be slipped into the bill by the Ways and Means Committee and passed by Congress before anyone knows it. Write your Representative and your Senator and tell him what you think of it!

Giulio Gatti-Casazza is now not only General Manager of the Metropolitan Opera but also Grand Officer of the Royal Crown of Italy, an appointment recently made by King Victor Emanuel.

Sigmund Spaeth says that music criticism in New York is sincere, and we say that it is futile, which reminds of the old Gilbertian lyric: "And you are right, and I am right, and they are right, and we are right," or something of the sort.

Sylvio Lazzari's opera, "Le Sauteriot," which first saw the light of day—or of night, rather—under the auspices of the Chicago Opera Association a year or two ago, being produced later at the Opéra-Comique, Paris, has been awarded the Prix Lasserre, whatever and however much that may be.

Tuesday the doctors said that Caruso was getting on so well that no further bulletins would be issued, although he is of course still a decidedly sick man—one does not recover in ten minutes from a severe attack of pleurisy. The whole world is glad to hear of the great tenor's improvement—and what a welcome he will get the first time he is able to sing again, which, however, is not likely to be for a good long time yet.

Now that the Metropolitan, after many years of vain requests from press and public, has made up its mind to revive "Louise," which will be produced on the fifteenth of this month, with Miss Farrar and Messrs. Harrold and Whitehill in the principal roles, perhaps we shall be fortunate enough to get "Falstaff" next season. With its present enormous subscription, the management does not need to keep its eye on the box office quite so closely as in former times.

Congratulations to Mr. Gatti-Casazza, who continues to enjoy his usual luck. Of course nobody wishes Caruso to be ill, but if he had to have the pleurisy, he could not have picked out a more convenient season in which to have it, when Mr. Gatti has such tenors to fall back on as (to name them alphabetically from the prospectus) Chamlee, Crimi, Diaz, Gigli, Hackett, Harrold, Kingston, Martinelli, Sembach and Zerola, to mention only those who sing first roles. The Metropolitan is in the rare position for any opera company of having its tenor section the strongest. How seldom that happens.

Across the water the custom of inviting distinguished conductors to lead an orchestra "as guest" is almost universal. Hitherto it has not prevailed at all in this country, but with Albert Coates leading the New York Symphony and Willem Mengelberg arriving to direct a part of the National Symphony season, a good start has been made. Coates revealed possibilities which nobody—surely Mr. Damrosch least of all—knew existed in the New York Symphony. What a pity that the directors of the Boston Symphony Orchestra did not take advantage of his presence here to arrange for some appearances with their orchestra, so they could judge what a really first-class man could do with the fine material that there still is in the veteran organization, suffering now merely for want of a strong hand to weld it into shape.

According to our views, Nikolai Sokoloff, conductor of the Cleveland Symphony Orchestra, has quite the right idea. Mr. Sokoloff was a violin soloist before he became a conductor, and he plays occasionally now with his own orchestra, as he did on the evening of December 30; but on such an occasion he follows the wise rule of not appearing as conductor, confining himself to the presentation of whatever violin work he chooses. At last week's concert, it was the Chausson Poeme (it is many a year since that work was done with orchestra here in New York), and he won a success as soloist equalled only by that which regularly attends him as conductor. The orchestral part of the Poeme was directed by his assistant conductor, Arthur Shepherd, who finished the concert with a spirited performance of Chabrier's "Bouree Fantasque." It was in all ways a notable concert, for the first part was made up of the first performance in Cleveland of Ernest Bloch's C sharp minor symphony, under the composer's direction. Bloch, as head of the new Institute of Music at Cleveland, is a very valuable addition to that city's musical life; with two such men as he and Sokoloff putting life into musical affairs there, Cleveland cannot fail to become a musical center of the first importance.

MUSIC AND THE MOVIES

As announced in another column of this issue of the MUSICAL COURIER, our esteemed contemporary, the Moving Picture News, has organized a musical conference of moving picture interests to be held here January 24-26, and the Boston Music Company has sent out a circular letter to the schools asking their opinion as to the educational importance of moving picture music.

These are matters that have been widely discussed and which must be still much more widely discussed before anything bordering upon a determinate solution can be reached. Experiments of various kinds have also been tried by the moving picture interests. Special organs have been constructed and installed in picture houses, large and small; special music has been composed or arranged for certain films; music guides have been issued intended to aid conductors and organists in the selection of music to fit every phase of comedy or drama.

But all of these expedients have seemed, at least to the musical movie fan, most unsatisfying. The silent movie is distinctly unpleasant. Music of some sort is obviously a necessity. The question is, what sort of music? It was announced not long ago in the Paris papers that a French scenario writer, who is also a musician and an inventor, has composed a movie opera and constructed an apparatus which shall make it possible for the conductor to synchronize the music and the film. The singers are to be behind the screen, the orchestra before it, a regular opera, apparently, except that the action is to be filmed.

Such things have been done before. A Los Angeles inventor has patents on a synchronizing device which perfectly controls film and phonograph. But the phonograph is not entirely satisfactory in a large theater, although it would seem that the inventors might perfect something with body of tone enough to fill any hall.

Personally we believe that the solution will come with recognition of the composer. In the time that a film can be made music for it could be composed, and we have any number of composers capable of turning out a suitable score. This should be published (1) as a roll for piano player or mechanical organ; (2) for violin and piano; (3) for small or full orchestra; (4) for organ solo. These parts could be mimeographed, or reproduced by some other cheap method, and rented with the film.

When the time comes when this is done—and it seems inevitable—the moving picture will have greater claim to be considered a real work of art than it has today.

WHAT ENRICO NEEDS

Dr. Sauchelli, chiropractor, sends us a statement to say that Caruso not only has pleurisy but also "serious displacements of spinal bones, causing pressure on the nerve trunks which supply the essential vital force to the voice-producing organs and respiratory apparatus, including lungs, pleura, bronchial tubes and thorax." Then he goes on:

The possibility of Caruso's singing soon again upon the Metropolitan stage depends entirely upon how quickly those displaced vertebrae are adjusted. Such an adjustment will relieve the pressure on the nerve trunks and quickly restore vitality and strength to the voice-producing and respiratory organs.

This condition of displaced spinal bones has been caused by a number of accidents and falls Caruso experienced during his twenty-six years on the operatic stage. About six years ago Caruso had a bad fall while playing "La Tosca," severely injuring his nose and face. About a year ago he fell in "Samson and Delilah" injuring his hands, shoulder and back. On December 3 last, in the temple scene of "Samson and Delilah," one of the columns fell across Caruso's back, seriously wrenching his spine. He also had a bad fall in the last performance of "Pagliacci" in which he appeared. The last two falls coming so close together served to further displace the already misaligned vertebrae. The result was a more complete shutting off of vitality to the lungs, pleura, and thorax which caused first the bursting of a small blood vessel in the neck region and later the development of his present condition which has been diagnosed as pleurisy.

The adjustment of these displaced spinal bones will release vital nerve energy, restore full power to the affected parts, remove the cause of Caruso's present condition, and enable him to sing again. This would take in the neighborhood of one month. Without adjustments and only given rest and care the condition would be greatly eased, but would not be relieved permanently.

Interesting, at least, and important—if true. The best is that Caruso knows all this, for one is sure the doctor, who had examined him previous to his illness and who claims a large number of Caruso's fellow artists among his clients, did not fail to send him, as well as the newspapers, a copy of this report. So if Caruso begins to sing again "in the neighborhood of one month" (and here's that he may!) our vote will be strong for the learned chiropractor.

VARIATIONETTES

By the Editor-in-Chief

From Frederick Donaghey, London resident manager of the Wolfsohn Musical Bureau, comes interesting data regarding the recent English tour of Josef Hofmann. Mr. Donaghey reports confidentially and colloquially that the great pianist's success in London was tremendous, "each of the first four audiences doubling its predecessor, and he is today the pianist of London's best. Of course, he was here in his knickerbocker period, in 1888; again, still a kid, in 1893; and, then, as a mature guy, in 1903; but seventeen years is a well nigh unforgivable time to remain away from here, from here. I defy you to find, in all the annals, another set of reviews in London to match Hofmann notices for variety of papers represented plus unanimity of view. And Hofmann, here less than eight weeks, was invited to play with every orchestra in the Isles! As a rule, recitals in London are profitable only when spaced by at least eighteen days; note the quick recurrence of Hofmann's! And the list takes no account of his private engagements."

If you rap on the table the rhythm of the "Lohengrin" wedding march and Chopin's funeral march you will find the metre of the themes to be identical. And the first measure of the Mendelssohn wedding march also has the funeral march rhythm. What is the answer?

By the way, John Philip Sousa once promised us to write a divorce march, but up to date has not kept his word.

Incidentally, but warm-heartedly, thanks here-with to the many, many friends and other well-wishers who remembered this desk with kind sentiments for Christmas and the New Year. We radiate cordial greetings of the same kind in return.

But where is that large box of raisins, apricots, nuts, dates and other California dainties with which L. E. Behymer used to present us in the years gone by? Far be it from us to remind "Bee" that we have come to look upon his succulent gift as our inalienable right.

There must be something wrong with the post-office at Wilmington, N. C. M. A. Spooner, a MUSICAL COURIER subscriber of that place, writes a letter of congratulation to our mailing department, because every issue of our paper during 1920 reached him on time. As his letter is dated December 17, we wish he had waited until after the arrival of the MUSICAL COURIER of December 23 and 30.

"Josef Hofmann, the violinist," returned from Europe last Sunday, reports the Morning Telegraph. Ignatz Paderewski, the trombonist, is expected here later this month.

D'Annunzio, who has tried his hand unsuccessfully hitherto at writing grand opera librettos, now could create one of true dramatic and historical interest by operatizing his Fiume adventures and getting Puccini to do the music. Or perhaps Lehar might be the better man for the job, to say nothing of Lou Hirsch or Jerome Kern.

"Time! What is time?" inquired someone in the Evening Post. He never will find out from the agonized soprano who shrills the "Butterfly" aria early every morning in the conservatory across the street from our uptown sanctum.

"Caruso had a good night," now means something eventfully vital. Even President Wilson's early days of illness caused no more disturbance and excited no more sympathetic interest than the pleurisy of Enrico. Every one hopes the tenor soon will be up, and about, and tenoring. Pity 'tis, however, that this keen feeling about Caruso does not in any way reflect the degree of love or understanding of musical art possessed by our otherwise esteemed American nation. The premier personage at the Metropolitan falls into the category of those figures whom the daily newspapers have seized upon to exploit and sensationalize for "human interest" and news purposes. The average American cannot tell you why he believes Caruso to be better than other tenors, but he knows positively that he gets much more money than they do. However, in this land the two conceptions go together. The man who gets the most money in his line of occu-

pation must necessarily be the best. This view will not change materially in America until the year 2196 or so.

Not only the musical critics disagree. Here are the headlines from two New York dailies in their reports of "the morning after" the New Year's Eve celebration:

**SOBER CROWDS JAM
STREETS OF CITY
ON NEW YEAR'S EVE**

**CITY GREETS 1921
WITH MOIST JOY
AND MERRIMENT**

Wilson Fraser, of the Monroe Oil and Gas Company, of Houston, Tex., sends this piece of warm hearted propaganda, called "Godowsky, the Master."

It is terribly regrettable that we usually allow a genius to die before we recognize him to the fullest extent, and why we do this I am unaware, but it seems we should look about us closely and let those of our acquaintance who possess the divine spark be credited and treated accordingly. Genius is one of the greatest gifts of God to man and should be fostered and loved. There is a wonderful pianistic genius among us today who has revolutionized the art of piano playing and has already caused a tremendous change for the better in musical composition. He has been called "Brahma of the Keyboard" and "Prophet Among Pianists" by one whose word is authority and who is not blinded by pedantic prejudices.

A famous Russian pianist who is one of the favorites on the concert platform just now says he is an amateur compared with our "Prophet."

This man whose genius points out the future to us is the little father of all struggling humanity, Leopold Godowsky. His title as a "King of Piano-dom," given by Leonard Lieblich, is unquestioned but that is not the point we are trying to make. I plead with my fellow musicians, whether or not you have had the opportunity of taking knowledge from its fountain-head (Godowsky) to show the justice of your own claims to musical ability by heaping honor upon—the Master. It will not reflect discredit upon you to admit his astounding superiority, but will rather be a credit to you that you are able to understand the messages of the Prophet. As the Disciples were to the Saviour, so are we to our Master. He has been touched by the Divine hand, and in turn passes it to us, in terms we may understand. His gigantic brain is a sort of clearing house for musical knowledge. Through it we may communicate with the divine in music. Therefore when the great Godowsky speaks pay close and reverent attention, for it is the voice of the Prophet and before we realize it may be taken from us.

There is a law of compensation even for a poor, sinning worm like ourself. "Parsifal" still is here, but "Louise" no longer is to be exiled from the Metropolitan. Its premiere by that company is scheduled for January 15, with Farrar and Harrold in the leading roles. That is the best news we've had for a long while, with the exception of the announcement of the prize contest for American composers, inaugurated by the American Music Optimists.

American composers, attention!

This is the first and exclusive proclamation, especially secured by this column through begging and browbeating Mana Zucca, founder and president of the American Music Optimists:

The American Music Optimists offer a prize of \$500 for the best quintet (piano and strings) by an American composer.

The contest will close October 1, 1921.

Manuscripts must be labelled with a motto or nom de plume, and be accompanied by a sealed envelope bearing outside the same motto or nom de plume and containing the name and address of the composer. These envelopes will not be opened by the judges until after they have selected the winning composition.

Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, at 4 West 130th street, New York City.

The judges will be Josef Stransky, Henry Hadley, Hans Letz, Roberto Moranzoni, and Joan Manen.

The winning composition is to have its first performance at one of the concerts of the American Music Optimists.

For all further information regarding the contest, address the secretary of the A. M. O.

No more optimistic thing could have been done than this fine offer from the A. M. Optimists. Now let us see whether the Schumann quintet can be

topped from its proud preeminence by a music maker of our own star spangled soil.

We shall heap coals of fire on Behymer's head by publishing this free ad. for him, extracted from a letter he wrote us recently:

I am sorry I have been unable to keep in touch with you more this year but have been working double shifts almost, as far as I am personally concerned, to keep things going. The season has opened very fair; all of our heavy work comes later on. The Scotti engagement here was really a remarkable one in every way, and it opened the season in splendid shape. I have played the picture "Way Down East" for six weeks now, and taken in over \$90,000. That is really grand opera business for a picture, isn't it? The picture is running for eleven weeks and the business seems to be as big now as when we started. We are preparing the way now for the Gallo Company after the New Year.

We have gone over the top to the tune of \$110,000 for a week of the Chicago Grand Opera Company which will be here the second week in April and Oppenheimer has gotten together \$220,000 for two weeks of the company, so we are paving the way for the coming of the Metropolitan next season. Here's hoping it materializes.

Hackett is with us tonight, and business is very fair. Amato is just completing his tournee through this territory and pleased everybody tremendously. We had very good business and he sang more concerts in the same length of time than he ever did before and stood up under it in fine style.

Probably the two most important programs of the new year are the naval program of Secretary Daniels and the one which Mengelberg will conduct at his opening concert in New York.

"Another shipload of German canaries has arrived."—Exchange. No really patriotic American should listen to them.

A rumor started not long ago in Chicago to the effect that Herman Devries, music critic of the Chicago American, was to resign his position owing to the increasing demands upon his time as a teacher. The American takes occasion to deny the rumor by taking a page in the Chicago Opera program and advertising the continued connection of Mr. Devries with the journal in question. Artists who still are in doubt about the value of advertising must be surprised to see a paper like the Chicago American, whose daily circulation is 375,000, take a page in the Chicago Opera program, for the space in that program is very expensive. The advertisement shows also in what esteem Mr. Devries is held in Chicago, for it contains the attached passages:

"I hope you will induce him to remain on your staff as he can ill be spared. His wide experience as a pedagogue and as a leading member of the world's first opera houses, the excellence of his literary style and above all his exceptional taste and discrimination, qualify him in an unusual degree for the task of the music critic."

Yours sincerely,

(Signed) FANNIE BLOOMFIELD ZEISLER.

The Publisher of the Chicago Evening American wishes to state to interested music lovers, that he trusts that Mr. Devries will find it possible, for many years, to give this publication the splendid service he has consistently rendered. Many indications, similar to the Fannie Bloomfield Zeisler letter, reflecting the deep regard in which artists, musicians and lovers of music hold Mr. Devries, have from time to time reached the publisher.

Ernest Knoch, who conducted "Lohengrin" so successfully with the San Carlo Opera here not long ago, is to repeat his achievement this month in Havana, where the Bracale Opera Company plans to present not only "Lohengrin" but also "Parsifal." It will be the premiere of the last named work in the Cuban capital, and Knoch informs us that he looks forward to the occasion "with great pride and a fitting sense of the honor conferred on me, to be the first conductor to introduce the Havana music lover to the beauties of this grandiose composition."

In a certain sense, was not "Lohengrin" rather than "Parsifal" Wagner's swan song?

And isn't "Le Cygne," Saint-Saëns' swan song?

Grieg's is called "The Swan."

It is difficult to imagine why the swan appeals to composers as a subject for musical inspiration. The voice of the swan is the most ear-rasping and discordant shriek in the whole animal kingdom.

Nilly—"He has been playing to big houses."

Willy (sardonically)—"Was anyone in them?"

LEONARD LIEBLING.

Variationette P. S.: We take back everything we said about Behymer. The box of California sweets, more and better than ever, arrived just as we pressed to press. Thanks, Bee. L. L.

POPULARITY

If there is one quality in music about which more nonsense is talked and written than any other, it is that of popularity. Not the popularity of so-called popular music—rag-time and the like—but the popularity of the music—let us call it serious music—that is played by the virtuosos who visit us, by our opera companies and by our symphony orchestras.

Much has been written, and more has been said, in condemnation of this sort of popularity. To hear people talk (most people) you would think that it was a crime. A crime against what? A transgression of what laws? Mystery! Perhaps an infraction of the tenets of some sort of a musical Mrs. Grundy. At all events, it isn't done. His Royal Highness, the chief butler, objects to such plebeian manners and turns up his nose scornfully.

And yet the people—I should say the "peepul"—go where they know they will hear more or less of the popular kind of music and stay away from what they laughingly call "high-brow stuff." The majority wins. The majority always wins. Without knowing (or thinking anything about) the power of its might, it controls the destinies, not only of the artists and the opera managers, but of the composers as well.

Those who struggle against it simply fail, play to empty houses, disappear. Those who compose without sympathy with the public find it impossible to get publishers, or, if they manage to get their works published, fail to get them before the public; and what good is a work, however good it may be, that nobody plays and nobody hears?

This being thus, it behooves us to examine the body and being of this popular music in an endeavor to discover if it has a right to exist and the why and wherefore of that right.

Just what is meant by popularity, by "playing to the gallery," by "low-brow stuff" and the rest? It means, simply, what people like and what people understand. It bears just the same relation to the unpopular as does real food and drink to health foods, fad feeds and the like. In the matter of food we all know what we like and we insist so vigorously upon having it, in spite of the canners and packers and the H.C.L., that there is little room for argument. The medicos tell us it is not properly nourishing, that we are speeding down the slide of degeneration, that we are ruining our tummies and putting our nerves on edge (or putting an edge on our nerves, which nervous people will recognize as a more appropriate expression). But we do not worry about the medicos. Until we get ill! And then, instead of changing our habits, we demand of them big magic (the forgiveness of sins by the pill and physic route).

Nor do we worry about the critics, who tell us we are going to the devil endwise, head foremost, or the aesthetes, or the boosters for real turgid, terrible, passionate, voluptuous, technical High Art. We march upon our sinful way, guided only by our likes and dislikes, our Desires (with a big D).

And we make thus, thus we make, Popularity (with a big P).

It is interesting and instructive to observe the antics of the mob, especially in the presence of a new artist. Rather a bunch than a mob often enough. For the new artist is likely to be insufficiently advertised. And one wonders, indeed, how these people have been drawn together, whether the small advertising has done it, or friendship, or something on the program, or what.

At all events, here they are, prepared to be amused and prepossessed towards the unknown artist. Almost with his entrance upon the stage they judge him. They balance in their minds the for and against. Some, quickly prejudiced, make up their minds in an instant, others await the result of his playing.

Successes are of all sorts, some slow in coming, battling through a bad first impression; others instant and sometimes fading out with mature judgment. The critic sees the two extremes: the attractive personality that everybody likes at first sight, but which fails to impress musically; the almost repulsive personality that wins through by sheer force of genius.

And the critic sees, too, those (many of them) who have no idea what they ought to play. For all artists cannot play the same music. If you will stop to consider the artist as a mere interpreter you will see why this is: a very big picture seen through a very small window, or a very small picture seen through a very large window; a very big noise heard through a very small pipe, or a very small noise heard through a very big pipe. The music must fit the instrument, by which is meant, in this

case, the interpreter. One does not play a Beethoven symphony on a piccolo—and many an artist is of piccolo calibre.

Then again they condemn themselves to unpopularity by playing things that nobody likes, or by making a program of dead levels, with little brilliancy and few tunes, or a program too severe. One often wonders what they see in the things they play, and why they play them. The psychology of this is extremely interesting and bears directly upon the subject.

For popularity is engendered by a broad demand for public sympathy, and the man who wants greatly to be loved will not allow anything, even love or friendship, to stand between him and the satisfaction of this want. This sounds like a contradiction, but here, again, the psychology of the artist is involved. Deep down in the artist's soul, buried beneath much that seems unlovely, is the animating desire to be carried upon the loving arms of the world. The artist is a world lover whose love must be requited if he would live. He does not know it. He thinks, no doubt, often enough, that all he wants is success, fame, applause (and we on life's level plane hold him not guiltless for this harsh materialism even while loving him, not understanding).

Success, Fame, Applause—mere external evidences of our acceptance of the love he offers us, of our understanding for the message he has for us. It sounds sentimental, rather sloppy, in fact. But that is only because we have no words with which to express the real things of art. Hence art. Hence poetry, which says not what it means within the line—no bald statement of fact—but carries its meaning snugly concealed between the lines or hid behind the printed word where only sympathy and understanding may feel it.

Poetry, like music, like all art, is not thought but feeling. And how can the musician expect to express feeling with unpoetic music, music that is the product of no-feeling? Popularity they may scorn, you hear them say it: they would not stoop to win the public hand. But surely, if they themselves felt, they would not play things that are barren of all feeling!

And I ask you: what is a tune, what is melody, what is the melodic line? Can it be aught but the simplest musical expression of simple feeling? And even the complex, modern melody, the harmonic-melodic line, is only the expression of a deeper, or perhaps more complex, feeling, and must have the rhythm, the heart-beat, the ebb and flow, of feeling.

How can the artist or the composer mistake it? How can he be blind to the ages of melody, the endless life of the world's rhythmic tunes, the innumerable deaths of the uninspired moment!

Popularity indeed! All decent art is popular. All the world loves a lover—say, rather, all the world loves love; and art is its prophet. Be popular! It is your duty to your art. Be popular, and draw the public up with you to the cerulean heights where melody reigns supreme, where maudlin wanderings and bombast have no place, where intellectuality is banished by understanding.

VIOLINS BY AUCTION

A sale of rare old violins at the auction rooms of Puttick & Simpson's, in London, is an event which very few readers of the *MUSICAL COURIER* are likely to see. Perhaps a brief account of one will serve the double purpose of interesting the general reader and giving the violinist useful information on the auction price of fine violins in December, 1920.

The firm of Puttick & Simpson was established in 1794, two years after the death of the great English painter, Sir Joshua Reynolds, whose residence in Leicester Square now is, and long has been, the public auction rooms of Messrs. Puttick & Simpson. So when Mayo Wadler and I passed up the stone steps to the auction room we but followed in the footsteps of the lords and ladies, famous men and leaders of society who preceded us a century and a half ago. The upright supports for the banister rail on the stairs curve outwards near the steps to allow sufficient room for the full skirts of the ladies of the period.

The auction room was crowded to the doors. The greater portion of the audience had to stand, for the seats were mostly occupied by well known violin dealers and makers. Mayo Wadler remarked that the vociferous and active gentlemen who auction brassy watches and glassy jewels in the lower end of New York's Sixth Avenue would not recognize the decorous, non-smoking public at a Puttick & Simpson auction. The auctioneer almost appeared to apologize for venturing to offer such trifles as old violins to such a cultured audience. Neverthe-

less he managed to sell ninety-nine violins, violas, cellos, basses and bows, in the space of two hours.

A complete list is perhaps unnecessary, as some of the violins had no great merit. I shall limit the list to the instruments which brought £10 and over. The American reader can get a fairly correct estimate of the prices by multiplying the given figures by five, which will give the prices in dollars, though the cost of these instruments in New York would probably exceed the prices found by multiplying the English pound sterling by five.

A violin by W. E. Hill & Sons, London, twenty; a violin by Maucotel, 1882, twelve; an old Italian violin, seventeen; another, twenty-one; a violin by Stainer, fourteen; a violin attributed to Amati, thirty-two; a viola by Benjamin Banks, Salisbury, 1790, eleven; a violin by Antonius Zanotti, twenty-one; a cello by Hill, fifteen; a violin labelled C. F. Landolfi, eighteen; an old Italian violin, seventeen; a violin by Sciffert & Grossman, Berlin, 1908, fifteen; an old Italian violin, twenty; a violin by Enrico Ceruti, twenty-six; a fine violin made for the Paris Exposition of 1900 by J. Thibouville Lamy, sixteen; a violin by F. W. Chanoit, London, 1906, twelve; a cello by Honore Derazey, twenty-six; a violin, school of Guadagnini, sixteen; a viola by Ceruti, twenty; a violin by Matthias Albani, twenty-two; a violin by Eugenio Praga, Genoa, eighteen; a viola labelled J. F. Pressenda, Turin, 1840, twenty-two; a violin labelled Enrico Ceruti, Cremona, 1865, fourteen; a violin by P. Anselmo with bow by Lupot, fifty; a violin by Giuseppe Pedrazzini, Milan, eighteen; a violin by S. Vuillaume, Paris, sixteen; a cello by Sebastian Klotz, twenty-eight; a violin by James Brown, twenty; a violin labelled J. F. Pressenda, twelve; a violin labelled N. F. Vuillaume, nineteen; old German violin, school of Tecchler, twenty-four; a violin by Georges Chanoit, Paris, eleven; a violin labelled A. and H. Amati with bow by Panormo, twenty-two; a violin by Matteo Goffriller, Venice, 1724, fifty; a violin by Nicholas Gagliano, fifty-five; a violin by Emile Germain, Paris, 1887, twenty-one; a violin by J. Gagliano, one hundred; a violin by Lupot, Paris, 1805, sixty; a violin by Benjamin Banks, Salisbury, 1780, twenty-five; copy of a Stradivarius viola, by J. B. Vuillaume, 1870, thirty; a violin by Carlo Tononi, thirty-two; fine copy of a Stradivarius violin, by J. B. Vuillaume, eighty-five; a violin by Giovanni Grancino, forty-two; a violin by Tommaso Carcassi, fifty; a violin by Franz Hoyer, Vienna, 1845, twenty; an old violin labelled Gaetano Pasta, Brescia, 1788, twenty-six; a fine viola by Vincenzo Panormo, twenty-four; a violin by Gosselin, Paris, 1827, twenty-six; a fine violin by Francois Pique, seventy-five; a cello by Gand & Bernadel, Paris, 1883, thirty-eight; a cello by Grancino, forty-eight; a violin by Giodredo Cappa, 120; a viola by J. B. Guadagnini, Turin, 1784, 160; an old French violin, sixteen; an old English cello, twenty; a bow by Francois Tourte, ten; a viola by J. B. Zanoli, Verona, twelve; a cello by Barak Norman, London, 1718, twenty-eight; an old Italian violin attributed to Andreas Guarnerius with two bows by Dodd, 1818, forty-five; a cello by Jacob Meik, sixteen; a violin by Georges Chanoit, Paris, 1850, thirty-four; a cello by Petrus Francus, Rome, with bow by Hill, sixty; a violin by Jacobus Stainer, Absam, 100; another Stainer, 140; a cello by J. B. Guadagnini, Parma, 260; a violin by Joseph Filius Andreas Guarnerius, 220; a viola by J. B. Vuillaume, fifty-five; a cello by Foerster, London, sixty-five; a cello by Panormo, 100; a cello by Buthod, Paris, thirty-two; an old cello labelled Grancino, twenty-four; a very fine old Italian cello attributed to Guarnerius, 290; a cello bow by Francois Tourte, twenty-six; a very fine violin by Stradivarius, 1694, known as "The Muir Mackenzie Strad," 1,700.

There were several surprises during the sale, one being the disposal of a splendid double bass by J. F. Lertz, 1805, for the paltry sum of £8, or \$40. The sale of the Stradivarius for \$8,500 caused no commotion whatever and occupied exactly six minutes of the auctioneer's time.

It is well to state, however, that the buyers were almost exclusively dealers in fine instruments, who bought at trade prices. Mayo Wadler wanted the Stradivarius violin, but if he had bid for it there is no doubt but that the dealers would have forced the price up, well over \$10,000.

CLARENCE LUCAS.

NO TWENTY PER CENT.

Secretary Houston did not meet with any cheers from the concert and theatrical worlds when he proposed that the present tax on amusement tickets be doubled, bringing the total tax to 20 per cent. It is a ridiculous and inexcusable proposition, and it should be fought with might and main by our entire population. These are days when every bit of enjoyment is welcome for our harrassed people, and if they stand together in this matter they will be able to ward off what is a decided menace to the morale of the nation. Good humor, courage, and faith are the qualities needed to help us through our present great financial and economic crisis, and those qualities are threatened seriously when a prohibitive curb in the form of an exorbitant tax is to be put upon the amusements of the populace.

At a little farewell dinner to a friend leaving for Constantinople, recently, we heard a musical reference which had before escaped us. Said William Frawley, delivering an informal speech to the departing: "You will achieve there a position like B flat, which, I may say without fear of contradiction, is one of the most prominent notes in all music."

PIERNÉ, NOTED FRENCH CONDUCTOR, SCORES SUCCESS WITH FRENCH PROGRAMS IN AMSTERDAM

His Interpretations Prove Revelation and Are Enthusiastically Received—Mengelberg's Return Hailed with Joy—Kreutzer, Schmuller and Press at Beethoven Festival—Kathleen Parlow Delights

Amsterdam, December 3, 1920.—The country is saved. Mengelberg is back. Amsterdam is still aglow with the enthusiasm with which the master of the baton, now fully recovered, was welcomed back in his familiar haunts.

Mengelberg arrived just in time to prepare and conduct last evening's concert at the Concertgebouw—one in the series which makes up the Beethoven Festival. The program comprised the sixth symphony, flanked by the "Fidelio" and third "Leonore" overture. In the course of a few rehearsals this astonishing pedagogic has brought the orchestra—which had visibly (or audibly) suffered from the lack of the usual discipline—back to its proper precision and brilliance, and the performance itself was masterful, genial, full of freshness and verve. It was like enlarged chamber music, and every musician in the organization appeared once more to be conscious of his exalted task. A true festival performance and a gigantic success. Of this



WILLEM MENGELBERG,

Recovered and back in "harness," snapped with his concertmaster, Louis Zimmermann, who shared honors with the returned chief after Beethoven's violin concerto at the Amsterdam Beethoven Festival.

Concertmaster Zimmerman, who played the Beethoven concerto very beautifully, earned his proper share.

Mengelberg himself, after his long illness, looks better and more vigorous than ever. A physical marvel, indeed!

The Beethoven Festival, now that the moving spirit is present, is bound to move rapidly to a brilliant climax. Virtually all the works of Beethoven are, as we reported before, being performed, and everything centers about the symphonies, given in chronological order. Thus far we have six—the first two under Fiedler, three under Dopfer, and the sixth under Mengelberg himself. It is to be hoped that such feasting on one kind of fare will not harm Amsterdam's digestion, and the only safeguard against this calamity is the perfect and savory way in which the royal dishes are served.

LEONID KREUTZER'S "GIANT VIRTUOSITY."

Of course, the festival gives many soloists a chance to show their mettle. Among the pianists Egon Petri and Leonid Kreutzer did so recently. Petri performed the first two concertos in one afternoon, with a symphony in between. His playing was ultra-classical in style, perfect technically and musically, but with too great reserve. More sympathetic to us was Kreutzer's rendition of the third concerto. Here was quite a different Beethoven, a splendid, free, majestic spirit, with the freshness of healthy outdoors. That is what Kreutzer made us feel.

We had this impression of him more than on other occasions. His place of glory is the large concert hall. It is there that his giant-virtuosity shines.

KREUTZER, SCHMULLER AND PRESS.

Of different though equally interesting character was his playing with Alexander Schmuller, of three of the Beethoven sonatas in the small hall of the Concertgebouw. How extraordinary that two artists of different temperament can give such a beautiful ensemble! This fact was still more noticeable when in conjunction with Joseph Press, the Russian cellist, they played three of Beethoven's trios. Schmuller's playing was brilliant, more energetic than poetic, Kreutzer's was of a beautiful sonority and that of Press robust, solid, full of intensity. But they knew, all three, how to weld these things together into a perfect whole.

Our Beethoven Festival offers other choice things. We heard the "Dresdeners" give three trios which, although in many ways excellently done, lacked a free spontaneity and contained too strong a flavor of that quality called academic. We heard the Dutch tenor, Jacques Urlus, sing the lieder cyclus "An die Ferne geliebte." He shared the evening's honors with Loewensohn, cellist, and Vecsey, pianist, who played two sonatas with great beauty. Other cello sonatas played by Orobio de Castro and Andriessen, and violin sonatas with Zimmerman and Andriessen as executants, were reasons for wishing that Beethoven festivals would be more frequent occurrences.

GABRIEL PIERNÉ A WELCOME GUEST.

Among our recent visitors from France was Gabriel Pierné, who came to conduct the Concertgebouw concerts of November 4 and 7. He delighted his audience by the simple and masterful way in which he led his musicians through two performances entirely devoted to French music. In the first concert Pierné gave us a majestic interpretation of César Franck's symphony. Being a pupil of Franck, he is well adapted to conveying to his hearers the illustrious master's inner meaning. The interpretation was a revelation, replete with the beauty of ever varying moods. We were also given "La Péri" by Dukas, brilliantly conducted. Judith Bokor, the young Hungarian cellist, was soloist of the evening and gave a beautifully sound rendition of the Saint-Saëns concerto.

Pierné's second appearance increased the deep impression he had made. His masterful handling of Berlioz's "Sym-

phonie Fantastique," his humorous, exhilarating rendition of Dukas' "L'Apprenti Sorcier" which ended in the maddest of tempos, are things not soon to be forgotten. What might, however, easily slip from one's memory is his performance of Liszt's "Totentanz," with Alexander Siloti as soloist. And it would surely not be the latter's fault. What a pity we could not hear this great pupil of Liszt in something revealing other gifts than a great mechanism.

THOSE WONDERFUL BOHEMIANS.

Contrasts are, notwithstanding, always refreshing. Something very "different" was offered us by the wonderful Bohemians. Their program comprised a "Meditation," built on an old Bohemian chorale by the organization's second violin, Josef Suk, a quartet by Novák, the brilliant Dvorák quintet (with Mme Fanny Daires at the piano) and a quartet by Smetana, all played with the finest musicianship.

Of very different character was the performance given by the "Budapest" Quartet. Their outstanding quality is their strong Hungarian super-rhythm which, although fascinating, appeared rather exaggerated in compositions of classic mould. They had moreover a tendency to overdo the nuances. The first Schönberg quartet, which they played—heard here for the first time for some years—needs no explanation to Americans, as it has been given on the other side of the water more than once.

SCHÖNBERG'S CHAMBER SYMPHONY PLAYED.

I must not neglect, however, to speak of Schönberg's "Kammersymphonie," a work in one movement, written for an ensemble of fifteen pieces. This composition shows us, even more than the quartet, a revolutionary harmonist who is striving for a new form. Whether this striving be successful can only be proved by what the composer still gives us. It can only be said that in listening, one had the feeling that system rather than fantasy took the upper hand. At any rate the demands of virtuosity upon the performers were enormous, and the players, members of the Concertgebouw orchestra, acquitted themselves nobly. Schönberg, by the way, proves himself an able master of pedagogy, judging from the large numbers of musicians who flock to his classes in counterpoint and composition. He will remain with us all winter and his appearances as guest conductor for a number of concerts are awaited with interest.

LEADING PEDAGOGUES IN HOLLAND.

Regarding pedagogy in other lines we are fortunate in the residence here of Oskar Bock, for many years the head of violin instruction in the Conservatory of Brussels. There is also Dirk Schäffer, Dutch master pianist, whose teaching activities are very great. There is great demand for such people in Holland.

KATHLEEN PARLOW PLAYS.

Impresarios, too, find it a happy hunting ground and vie with each other to bring the finest articles to the fore. We are, for instance, grateful to Felix Augustin for hearing Kathleen Parlow the other day. She was in as fine form as always and in her program, comprising the Glazounoff concerto, the Mozart concerto in A major, and a group



LEONID KREUTZER,

Pianist, whose "Giant Virtuosity" was one of the surprises of the Beethoven Festival in Amsterdam.

of smaller things, she quite carried away her audience. Of note also was the concert given by Lisa and Sven Scholander, Swedish lieder singers and too the evening of song given by Ilona Durigo, the great Hungarian mezzo-soprano. She presented long forgotten lieder by Zelter, Telemann and von Winter, some novelties by Othmar Schoeck, the Swiss, as well as more familiar works by Schubert and Wolf. Her combination of rare artistic gifts makes her a great favorite here.

R. K.

I SEE THAT—

Toscanini and his orchestra were entertained at supper after their first concert at the Metropolitan.

It is reported that in future there will be no seats on the stage at Josef Hofmann's recitals.

Charles Marshall scored one of the biggest hits ever made by a tenor at a debut with the Chicago Opera.

Caruso's illness developed into suppurative pleurisy, and two slight surgical operations became necessary.

Vera Curtis sang Marguerite in "Faust" in Boston on January 6.

Emma Roberts' honeymoon is over and she has resumed her concert work.

After her marriage on January 15, Mme. Galli-Curci will build a \$100,000 residence in Minneapolis.

Cecil Fanning is wintering and singing in summy California.

Winifred Byrd, the pianist, will begin a concert tour tomorrow through Ohio and Michigan.

The Chicago Opera begins its season in New York on January 24.

The Detroit Symphony Orchestra will pay a second visit to New York on Wednesday evening, February 2.

Samuel A. Baldwin resumed his free organ recitals at City College last Sunday afternoon.

Kubelik has been confined to his rooms in the Ansonia Hotel with a bad cold.

King Victor Emmanuel honored Gatti-Casazza with the nomination as Grand Officer of the Royal Crown of Italy.

Geoffrey O'Hara is the proud father of a son.

W. Perceval Monger is doing publicity work in connection with Mengelberg's visit to this country.

Dr. J. Fred Wolle was presented with an original Bach manuscript as a Christmas gift.

A musical conference of motion picture interests is to be held in New York January 25 and 26.

Bloch's C sharp minor symphony was a success when presented for the first time by the Cleveland Orchestra.

Mischa Levitzki will play three times on three successive days in New York, January 20, 21 and 22.

The Letz Quartet has added the University of North Carolina to its list of college engagements.

Guy Maier and Lee Pattison took Rochester by storm.

Lenora Sparkes broke all records for attendance at her Columbia University recital.

The Sam Fox Company has acquired the American rights to songs by the English composer, Dorothy Foster.

Allen McQuhae has just returned from his second tour of Texas this season.

Joseph Pizzarello has sailed for France, where he will open studios in Paris and Nice.

The St. Olaf Choir was heard in a fine Christmas Music Festival.

Albert Coates made his last appearance as conductor of the New York Symphony last Sunday afternoon.

Geraldine Farrar will be the heroine of Charpentier's "Louise" at the Metropolitan, January 15.

A box for Rudolph Ganz's New York recital was ordered from Zurich by cable.

Maurice Dambois will soon sail for France and will not return to America until January, 1922.

The sold out sign was displayed in front of the Chicago Opera box office five times in one week.

Phillip Gordon will appear in many comparison concerts with the Ampico reproducing piano.

Rhea Silberta's "Yohzeit" is still a favorite song among singers.

Jacques Thibaud arrived in New York last week.

Marguerite D'Alvarez was re-engaged for a second concert in Toronto before her first recital had ended.

Reed Capouilliez, soloist at the Broadway Tabernacle, specializes in oratorio.

Anna Walsh, a pupil of Emma Dammann, is dead.

Pasquale Amato was given an enthusiastic reception upon his return to the Metropolitan.

The Music Teachers' National Association met in Chicago December 29, 30 and 31.

December, 1920, marked the close of the first half of the most successful term at the Harcum School at Bryn Mawr.

Mrs. John Dennis Mehan's studio recital will occur on January 11.

Evelyn Estabrook was introduced to society by Mrs. Noble McConnell, Governor Edwards leading the cotillion with the debutante.

Caruso's illness may prevent him from singing again at the Metropolitan this season.

Willem Mengelberg arrived in New York last Monday.

Franz Von Vecsey, Hungarian violinist, created a sensation in Berlin.

Carolina Lazzari is now under the management of the Metropolitan Musical Bureau.

Giulio Crimi was enthusiastically received when he sang Canio in "Pagliacci," substituting for Caruso.

Aurelio Giorni was married recently to Helen Emerson.

Paul Draper will devote his time in future to the teaching of song interpretation.

Birdie Hilb was soloist a short time ago with the St. Louis Symphony Orchestra.

Fritzi Massary is called the Lillian Russell of Germany.

Christine Langenhan was compelled to respond with seven encores when she appeared in concert at Fresno.

A course for moving picture organists has been undertaken by the New England Conservatory.

Havana looks forward with the keenest pleasure to Bracale's season of opera there.

Boston will hear Harold Bauer in recital January 15.

Julia Claussen is filling many concert engagements.

A reception in honor of Sevcik is to be given at the home of Daisy Kennedy.

Augusta Cottlow is spending two weeks at Marlboro, N. H.

Efrem Zimbalist will play the "Pibroch" suite of Mackenzie at his Carnegie Hall recital.

A critic spoke of Grace Kerns as possessing "a voice from heaven."

Hinkle Barcus, formerly with the Wolfsohn Musical Bureau, has been engaged as road representative by the National Concerts, Inc.

G. N.

MUSIC TEACHERS' NATIONAL ASSOCIATION MEETS IN CHICAGO

Well Known Educators Offer Many Well Written and Most Interesting Papers—Audiences Large and Enthusiastic

Chicago, Ill., December 30, 1920.—With the closing of the old year the forty-second annual meeting of the Music Teachers' National Association went into history as one of its most successful. Chicago was the host this week of this important organization, which held sessions at the LaSalle Hotel from Wednesday morning, December 29, at ten a. m. until Friday noon, December 31. Over three hundred out of town members were in attendance, deriving much valuable material from the numerous papers delivered by some of America's best known educators, musical and otherwise.

BOOK OF PROCEEDINGS VALUABLE.

Nor are these papers to be forgotten. The Music Teachers' National Association makes a valuable contribution in the publishing of its "Book of Proceedings," which contains each and every paper read at its meetings for the past sixteen years. It comprises a wealth of information and reference for teachers, an equal of which it would be difficult to find. The real scholarly association in America, the Music Teachers' National Association has gained additional importance since most of the International societies of this kind in Europe died out during the war and as a record of contemporary events in music it probably stands alone.

While the attendance at this convention was reported among the biggest in the association's history, one noticed

but few Chicagoans among those present. What is the matter with Chicago musicians? Out of the many talks and discussions they perhaps could have gained something of interest and value. If not for that, they might at least have come to meet the various delegates and perhaps say a good word for themselves to the visitors which would have gone a long way toward bringing them an engagement or two at some of the important universities and colleges represented. There were some Chicagoans who profited not only by the additional knowledge gained, but also by arranging to appear in different cities. It is time for Chicago musicians to wake up, it would seem, when an assemblage such as gathered for this meeting were interested enough to journey from some very remote places in the United States for new ideas to the Windy City and its own resident musicians are not interested enough to go but a few blocks. As said before, there were some on hand—quite a few—but there should have been more.

While Secretary Robert G. McCutchan reported that the Association was perhaps on "Easy Street" now, the need for a raise in membership fees has been found essential and to this end President Lutkin made a move that instead of \$3, the yearly fee be advanced to \$4. This was seconded and accepted by a majority floor vote.

A budget system will be worked out, authorizing the treasurer to arrange a new plan to report to the executive committee, the executive committee to have power to act.

1921 CONVENTION IN DETROIT.

The M. T. N. A. received urgent invitations from Detroit (Mich.), Washington (D. C.), Pittsburgh (Pa.), Chicago and several other places for its next meeting. Detroit won out, as the executive committee, which decides the place of meeting as well as elects the officers and appoints the councillors, favored the Michigan city for its 1921 convention.

ELECTION OF OFFICERS.

Speaking of the executive committee, it may as well be stated right here as later on, that the following new officers were elected for the ensuing year: the presidency remained in Evanston, Osbourne McConathy replacing Peter C. Lutkin, both of the Northwestern University; vice-president, Francis L. York, Detroit; such an efficient secretary as Dean R. G. McCutchan could not be dispensed with and he was re-elected in that capacity, as was Waldo S. Pratt, who has really been the father of the M. T. N. A., as treasurer, and Karl W. Gehrken, as editor of the proceedings. Also the following members were appointed as councillors for the following year: Waldo S. Pratt, P. C. Lutkin, Charles N. Boyd, Karl W. Gehrken, Robert G. McCutchan and Leonard McWhood.

The matter of presenting a new bill to Congress as regards the National Conservatory was touched upon and reserved for the executive committee to act upon.

WEDNESDAY.

Wednesday morning's session opened with the address of welcome, delivered by Charles L. Hutchinson, president of the Art Institute, following which President Lutkin gave an idea of the scope and purposes of the Music Teachers' National Association. Being a music lover for some sixty years in Chicago, Philo A. Otis, who has done much for the cause of good music in that time, was called upon to tell of "The Development of Music in Chicago," which he carefully outlined in his paper. There was not time to hear William F. Bentley's paper, "Music, a Mirror," and J. Lawrence Erb, who was scheduled for a talk on "Music, a Trade or a Profession?" was unable to be on hand. The speakers who did appear at this first morning session were considerably hampered by the rattling of dishes in the screened-off rear of the ballroom.

The afternoon program began exactly at two o'clock, when Williams Arms Fisher was to have made the report of the committee on grading of piano material as to a plan for standardizing piano music. No action was taken at this meeting, but on Thursday afternoon the report of this committee, which was rendered last year with a paper at Philadelphia and referred back to the committee for another year, was voted to be accepted, the committee was thanked for its labors and discharged. Besides Mr. Fisher, who was chairman of this committee, the others on it were Ernest Hutcheson and O. G. Sonnek of New York; C. Von Sternberg of Philadelphia, Henry Purmort Eames of Chicago, E. R. Kroeger and Ernst Krohn of St. Louis, Prof. Clarence G. Hamilton of Wellesley College, H. O. Austin of Boston. Other papers read Tuesday afternoon were by Frank L. Reed, of the University of Texas, of Austin (Tex.), who talked on "Musical Conditions in Texas;" Carl E. Seashore, of the University of Iowa, whose paper was one of the most significant, particularly from a scientific standpoint. (His was on the "Recent Progress in the Diagnosis of Musical Talent," during which he cited many interesting researches along psychological lines.) Ernest R. Kroeger was also down for a talk on "The Passing of the Virtuoso," which was concise, to the point and altogether interesting. Raymond H. Stetson, of the Oberlin College, talked on "Some Psychological Aspects of Piano Playing," and although his paper was highly interesting, he made the mistake of talking too long, as did Mr. Seashore. Alfred Pennington's paper on "How I Found the Chopin House," with illustrative material, was found especially good for the average piano teacher. William L. Tomlins and Herbert M. Hyde of Chicago were down for papers on "The Fundamentals of Community Singing and Their Bearing Upon Musical Art" and "The Civic Music Association of Chicago," respectively. These were not heard by this writer. The Society of American Musicians tendered the M. T. N. A. a reception in the Galleries of the Art Institute in the evening, an enjoyable time being had by all.

THURSDAY.

Thursday's program was entirely too crowded, due, according to President Lutkin to the rearrangement of the

afternoon's music supervisors' symposium and the effort to get in all the papers previously accepted. Leon R. Maxwell of Newcomb College, New Orleans (La.), regarded this fact by curtailing his none too lengthy talk called "Teaching History of Music Backwards." J. Victor Bergquist of Minneapolis did not follow suit, as he talked too long on "Do We Use and See What We hear?" and lengthened it more by illustrations of some of his pupils' work. George C. Gow of Vassar College, Poughkeepsie (N. Y.), gave an interesting talk entitled, "Resolved, that Chord Resolutions Are No Longer Necessary: An historical discussion." Max Schoen of Iowa City, Ia., has made some investigations regarding the pitch of great singers, which are interesting from the scientific standpoint, and which followed up some of Mr. Seashore's ideas. It is Mr. Schoen's belief that children should be taught music as much along psychological as along musical lines. Charles N. Boyd's paper, "A Cappella Composition," and George Enzinger's on "Organizing Organists," were crowded out.

Following this session a short business meeting took place, the important matters of which have been mentioned elsewhere in this article. Rossetter G. Cole of Chicago, Francis L. York of Detroit, and George C. Gow of Poughkeepsie, N. Y., were the three new members elected for the executive committee, replacing Messrs. Pratt, McCutchan and Seeger, whose terms expired.

Thursday afternoon's symposium on "The Function of Music in the Educational System of the United States" was of especial interest to music supervisors. This was presided over by Osbourne McConathy, chairman. John W. Beattie, supervisor of music in Grand Rapids (Mich.) and president of the Music Supervisors' National Conference, believes that this conference will bring about closer coordination of people interested in music. Will Earhart, director of music in the public schools of Pittsburgh and chairman of the educational council of this supervisors' conference, had much to say about the need of this type of activity. Hollis Dann, director of music of Cornell University, expressed his ideas as to the duties and responsibilities of the State toward music in the public schools, and Karl W. Gehrken of Oberlin College held attention with a paper, which he called "The Supervisor of the Future." Charles H. Farnsworth, of Columbia University, New York City, was to have wound up the afternoon's session with a good paper, "How Does Music Educate?"—a talk along the elementary side of the question—but as there was yet a little time William F. Bentley, whose paper was crowded out the first morning, talked about "Music, A Mirror."

THE BANQUET.

A banquet in the evening at the Hotel LaSalle topped over a most interesting and enjoyable day. The after-dinner speakers were Eric Delamarter, who talked in place of Frederick Stock, on "The Functions of the Symphony Orchestra"; John J. Hattstaedt, president of the American Conservatory, and who was among the Chicagoans noticed at all sessions; Rev. George Craig Stewart of Evanston; Mrs. Frank A. Seiberling, president of the National Federation of Musical Clubs, who took George W. Chadwick's place; Chancellor L. Jenks and James Taft Hatfield.

FRIDAY.

The symposium started on Thursday was continued Friday morning, when H. H. Bellmann, of Chicora College, Columbia (S. C.), opened with a well-thought-out talk on "Music in the College," following whom came C. H. Miller of Rochester (N. Y.) with a paper on "Music in the Grade Schools of the United States." E. B. Birge was next and his topic was "Music in the High Schools." P. W. Dykema of the University of Wisconsin, a community music advocate, talked on "The Relationship of Public Schools and Community Music." Dr. Rust Rhees of Rochester, N. Y., gave a good talk on "The Scope of the Undertaking of the Eastman School of Music," highly interesting, and T. P. Giddings of Minneapolis brought the Music Teachers' National Association, 1920, session to a happy conclusion with an illuminating paper on "Instrumental Music in the Public Schools of the United States." A large number of the out of town members were guests of the Chicago Symphony Orchestra at the Friday afternoon concert.

CONVENTION NOTES.

A word of thanks is here expressed to Dean Robert G. McCutchan for his ever-ready willingness to help and his untiring energy in assisting to build up this important organization. Although a busy man, he never was too busy to answer the innumerable questions put to him by this scribe. The same kindness was extended to every inquirer. No wonder McCutchan was reelected and is remembered by everybody!

Jeannette Durno, Charles W. Clark, Carolyn Willard, Adolf Weidig, John J. Hattstaedt, Lois Adler, Birdice Blye, Clayton F. Summy, Rollin Pease, were among the most attentive Chicago professionals noticed at most of the sessions.

JEANNETTE COX.



PHOEBE
CROSBY

Soprano

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N. Y. Herald (Wm. J. Henderson)

"Has sought her true field in art made glorious by Mme. Sembrich, whose favorites were on the program, all delightfully done in English."

N. Y. Times (Richard Aldrich)

"Miss Crosby has a fresh and clear and well produced voice sings with taste and insight."

N. Y. Journal (Irving Weil)

ENGAGED:

- N. Y. Lotus Club
- Jan. 8 Maine Fed. of Women's Clubs
Waldorf-Astoria
- Jan. 20 Montclair Glee Club
- Feb. 10 Boston Recital
Jordan Hall
Etc.

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HEADLINES AND NOTICES GIVEN CHARLES MARSHALL TELL THEIR OWN STORY

THE BIGGEST SENSATION OF THE PRESENT SEASON WAS THE INSTANTANEOUS AND COMPLETE SUCCESS OF CHARLES MARSHALL

Chicago Herald-Examiner

A DEMONSTRATION OF APPRECIATION
THAT CONTAINED THE ELEMENTS OF
A RIOT GREETED MARSHALL

Chicago Tribune

NEW TENOR SCORES BIG HIT IN "OTHELLO"
BRILLIANT AUDIENCE ENTHUSIASTIC
OVER CHARLES MARSHALL

Chicago Journal of Commerce

MARSHALL TRIUMPHS IN "OTELLO"
A GIANT OF AN OTELLO

Chicago Journal

CHAS. MARSHALL
SCORES HIT

Chicago American

MARSHALL WINS OVATION
IN HIS ROLE OF OTHELLO

Chicago Evening Post

MARSHALL'S "OTHELLO" DEBUT GREAT TRIUMPH.—U. S. SINGER GIVEN TEN
CURTAIN CALLS IN FIRST ACT

Chicago Daily News

E. C. MOORE IN CHICAGO JOURNAL,
DECEMBER 30, 1920

The event occurred last night, and by the end of the first act Marshall was a personage. He is a big artist, physically, vocally and temperamentally. With a slightly smoother and more efficient vocal emission he would be one of the greatest dramatic tenors of the generation. Even without it he is somebody to attract attention.

For, be it known, it is no small task to put on a performance of "Otello" at all. The Chicago Opera company has always fought shy of it, not because there was any doubt of its being a desirable item in the repertoire—a summer thunderstorm of applause at the end of each act settled that point last night—but because no one was available to sing the chief role.

Once in the early days the organization borrowed the giant Czech, Leo Slezak, from the Metropolitan. Another time in one of the past and gone "gala" performances the last act was sung by a tenor who is no longer among those present. Beyond that there was nothing but a desire that some day the proper tenor might turn up.

He has finally arrived, thereby adding himself to what is undoubtedly the greatest list of first tenors that any operatic company ever possessed. With the single exception noted, he would seem to have practically everything that a dramatic tenor requires, including presence.

Encouragement has been held forth that if the "Otello" performance was a success it would be repeated. The condition having been blithely met by all concerned, cast, orchestra, conductor and audience, there is occasion to point out a few of the details that may be expected next time.

If you care to see a striking, a really magnificent stage picture, go to "Otello" the next time it is played and watch for Marshall's entrance in the last act. It occurs just after Desdemona has sung her "Salce" ballad—which would be "Willow" if the Shakespearean English were maintained—and her "Ave Maria." Incidentally this was about the most lovely singing in all Miss Raisa's Chicago career last night, so exquisite that it tended to moisten the eyes.

As Marshall stands there in the dim light, head thrown back, his curved sword in his hands, there is everything of the poetry and tragedy that Shakespeare intended to convey, the last desperate strain of the nerves before the act of murder.

As for his singing, it will be necessary for you to be present for that as well, to learn what Verdi meant to convey when he composed this giant of a score. You will perhaps not find it in Marshall's first entrance, merely a brief shout of triumph, nor, perhaps, will you be thoroughly convinced in the love duet at the end of the act, which is a different kind of singing.

But the second act, and still more the third have it. Each one develops a slow and enormous climax, Otello stirred to blind, revengeful rage by the torturing insinuations of Iago in one, to despairing rage and a fainting fit in the other. These are scenes to make you sit up straighter and edge along to the front of your seat.

And if Marshall was a giant of an Otello, Ruffo was a giant of an Iago.

HENRIETTE WEBER IN CHICAGO
JOURNAL OF COMMERCE

Mr. Marshall, coming absolutely unheralded, was a distinct hit. The audience rose to him, and certainly the ungrateful role of the Moor is a test. Its physical demands alone are stupendous, for it calls for a highly colored dramatic singing throughout nearly all of its four long acts, with climax after climax to rise to. But Mr. Marshall did it, and as a result a wire went to New York last night putting "Otello" in the repertoire for the New York season.

MAURICE ROSENFELD IN CHICAGO
DAILY NEWS

CHARLES MARSHALL IN TRIUMPH.

Charles Marshall, who hails from Auburn, Me., and has sung in grand opera in Italy, but never before in this country, received a most cordial reception last evening. There were ten curtain calls after the first act. He is a big man, with a phenomenal vocal endurance. He also has a robust, virile tenor voice, which has carrying power, if not great resonance, and it has also a high range. He played the part with dramatic illusion and with a certain amount of tragic realism. Most of his singing was of artistic worth and musically interpreted. He made a genuine success last evening.

CHICAGO EVENING POST, BY KARLE-
TON HACKETT

The performance of "Otello" last evening at the Auditorium theater was one of the most distinguished the opera company has given this season. Expectation ran high, since the essential element was an unknown quantity. "Otello" depends upon the man who sings Otello, and Charles Marshall was a name which yesterday meant little to the people of this town, though today they are earnestly inquiring about him. Mr. Marshall was put to a tremendous test, and he came through with flying colors.

I took it for granted that the management would not have taken such a risk if they had not felt sure of the quality of the man. Verdi's Otello is about the most taxing role in the entire operatic repertoire, and for a tenor to make his debut in this role and on the same stage with Rosa Raisa and Titta Ruffo was in very truth to put him to the proof.

It appears that Mr. Marshall's name really is Marshall, that he was born in Philadelphia and made his operatic career lasting some six years or so in Italy. He made a specialty of Otello, for which by voice and temperament he is peculiarly fitted. Now he has begun his American career, and to judge from last evening, this will not be the last time he will sing Otello in this country.

Of course he has a powerful voice, with an unusually high range, for without upper notes of great brilliance no man dreams of attempting this role. The voice is richer and fuller through the middle register than is apt to be the case with these very high voices. The big opening phrases established the fact that he had the voice, and then in the love duet he sang with a sustained tone of mellow quality such as most of these heroic singers cannot manage.

His powers of resistance enabled him to go through the part with only one falter. In the third act for a time his voice lost its vigor,

but it was only momentary, and he came back in the final scene with magnificent power. He was not in any way a shout. His voice was under good control and capable of modulation and variety of tone color. But when it came to a climax demanding volume he had it in abundance.

He gave a fine interpretation of the role. His conception was one of dignity and consistent thoroughness. In the final act he rose to a pitch of emotional intensity which carried conviction by its straightforward sincerity. Without doubt at a second performance he would play the part with greater breadth, but it was one of the most brilliant debuts in the history of the company and added a new name to the list of important artists.

HERALD-EXAMINER, FARNWORTH
WRIGHT, DECEMBER 30, 1920

The biggest sensation of the present Chicago opera season was the instantaneous and complete success of Charles Marshall, American tenor, who made his American debut last night in Verdi's opera, "Otello," with Titta Ruffo and Rosa Raisa.

To count the curtain calls after the dramatic third act became at last wearisome, for the audience would not be denied.

Marshall had sung in opera in Italy five years ago, under the Italianized Marziale, and since then has been singing in concerts. The Chicago Opera company had been looking for a tenor to sing Otello, which is one of the hardest of all tenor roles, in order to produce the opera as a vehicle for Titta Ruffo's impressive impersonation of Iago, in his farewell appearance of the season.

SCORES BIG TRIUMPH.

Marshall was engaged for one performance only. He turned the presentation of "Otello" last night into a personal triumph and electrified the audience with the power and beauty of his voice, and the gripping intensity of his acting in the role of the fiercely jealous Moor.

He dominated the scene every time he was on the stage. His voice rang clear and true above the other singers, giving Titta Ruffo for the first time this season a worthy foil for his booming baritone. With his splendid physique and unfailing accurate sense of dramatic values he became for the time being, Otello and never stepped out of the role, neither overdoing the acting nor leaving any unfinished edges to his art to grate on the sensibilities of the audience.

CHICAGO AMERICAN, HERMAN
DEVRIES

The choice of an unknown and unheralded tenor for the role of Otello had also whetted public curiosity, so that when Charles Marshall faced his audience to undertake the task of singing this terrifyingly difficult role he was under a double test and strain, that of convincing and winning a new public and doing full justice to the rich possibilities of the score.

We are glad to say Mr. Marshall was a great success.

MARSHALL AN AMERICAN.

He is an American, born in Philadelphia. His stage experience has been gained, for the most part, in Italy, where he sang under the name of Marziale. That is all we know about his past career.

But we need know nothing, for Mr. Marshall won entirely on his present merits, which are considerable.

His voice is something more than the usual lusty operatic tenor; it has an individual clarity of tone quality quite out of the ordinary. The medium is of barytonal warmth and volume and the upper tones as far as B flat all rang clear and true, with remarkable firmness and carrying power throughout the range.

WELL SUITED TO ROLE.

Physically and histrionically he was well suited to his role. We believe the public shares our hope that Mr. Marshall will become a permanent addition to the company.

We must now step aside from reviewing the work of the artists to devote a well-merited paragraph of praise to Maestro Cimini, who conducted in virtuoso style last night. He unfolded the score with a superb sense of dynamic values, made the orchestra glow and surge and sing—and besides, knew how to support the singers without drowning their voices. He was accorded warmest applause after the second and third acts. Each time he appeared modestly and reluctantly with the artists.

CHICAGO TRIBUNE, RUTH MILLER,
DECEMBER 30, 1920

A demonstration of appreciation that contained the elements of a riot greeted Charles Marshall, American tenor, last evening in his Chicago debut in the title role of "Otello." Mr. Marshall is the operatic dark horse of this season. If we will pause to recall, Galli-Curci impersonated this mysterious and mythical animal a few seasons ago.

Who is Charles Marshall? According to the lobby chasers he came originally from Philadelphia, sang several years in Italy under a latinized version of his name, returned to America, and after various adventures, salubrious and the reverse, was brought to Mr. Johnson's attention. Result? He was engaged by the opera's astute director, and stealthy announcements and whispered excited rumors concerning his past lyric history and present vocal abilities have agitated the somewhat languid air that drifts into the Auditorium.

Olympian of stature and possessing a voice of incredible power, he was a magnificent compelling figure as the Moor in the clutch of that hysteria of love called jealousy. Dramatic intensity lies heavy in his voice. In quality it tends toward a baritone. The richest, warmest notes lie in the lower and middle registers. It lends itself to vehement declamation or long sustained melodic lines. It comes from his throat like the blast of trumpet, and yet, with the exception of one or two high tones, one is given the comfortable feeling that he holds a wealth of volume in reserve. His intonation is entirely accurate.

The final will scramble together tag ends of parroted technical phrases caught here and there and light on certain flaws or peculiarities of his vocal technique, even as they did on Ruffo's before him.

Incidentally he is very like Ruffo who was cast as Iago. When these twain stood together on the Auditorium stage singing that music written maliciously, it would seem, by Verdi to tear and break the throats of its singers, even the nymphs (we shall call them nymphs) painted high above that ponderous asbestos curtain seemed to quiver in their places at the tremendous vibrations of their heroic voices.

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NEW YORK CONCERTS

DECEMBER 27

Martha Baird, Pianist, and Oscar Nicastro, Cellist

An audience large in number and friendly attended the joint recital of Martha Baird, pianist, and Oscar Nicastro, cellist, in Aeolian Hall on Monday evening, December 27. Both parties have been heard in New York before. Mr. Nicastro opened the program with the sonata No. 2, Bach, and later played two groups of solos comprising "Elegie," Van Goens; "Zapateado," Sarasate; "Capriccio Espagnol," Granados-Nicastro; "Spinnelied," Popper; andante cantabile, Nardini-Becker; "Scherzo Fantastico," Paganini-Nicastro; aria, Bach; "Moto Perpetuo," Van Goens, and "Tarantella," Popper. His tone is good, and, while his technical equipment is satisfactory, he often blurs passage work by the excessive tempos employed. He was accompanied by Stuart Ross, who played too loud, often overpowering the soloist. Miss Baird disclosed much beauty in her interpretation. She plays with absolute freedom and brilliancy. Her technic is unusually well developed and her ideas of color are effectively employed and highly interesting. She showed much originality in the arrangement of her program, which contained two groups of small pieces comprising four old Dutch songs, arranged by Josef Hofmann; "Christmas Night," Liapounow; scherzo in B minor, Chopin; two pieces by John Ireland—"The Island Spell" and "The Scarlet Ceremonies"—as well as "On Wings of Song," Mendelssohn-Liszt; "Puck," Grieg; "Bird Song," Palmgren; "Juba Dance" (which had to be repeated), R. Nathaniel Dett, and Saint-Saens' "Valse Etude," to which she added two insistent encores.

Guido Agosti, Pianist

Those who had the pleasure of hearing Guido Agosti, the Milanese pianist, at his American debut at Aeolian Hall, on December 27, enjoyed a pleasant surprise. Mr. Agosti's name was practically unknown in America before this occasion, but there is every reason to believe that he will soon enjoy a national reputation. He proved to be a young man of attractive appearance and possessed of a very unusual musical talent and marked pianistic ability. He played a program of the usual texture, opening with a toccata by Bach-Busoni and closing with several compositions of the

bravura type by Liszt, and also numbers by Debussy, Rachmaninoff, Chopin, etc. The first impression of Mr. Agosti in the Bach number was that of distinct rhythm and clarity in the enunciation of the various voice parts. In the later numbers he demonstrated a large sweep and left a distinct impression of having something very definite to say, and of saying it with courageous vigor, individuality, and understanding. He is one of the most interesting of the new artists who have appeared in New York this season.

New York Oratorio Society in "The Messiah"

A good many years ago Philip Hale wrote a sarcastic sentence to the effect that the venerable Handel and Haydn Society "would now buckle down to the herculean task of preparing its two hundred-and-somethingth performance of 'The Messiah'."

It was the ninety-fifth performance by the New York Oratorio Society which took place at Carnegie Hall on Monday evening, December 27, Walter Damrosch conducting. The chorus was better than the average Oratorio Society chorus, stronger in volume and surer in attack. There had been insufficient rehearsal of chorus and orchestra together. They frequently strayed away from each other, notwithstanding the veteran but rather wobbly hand of Mr. Damrosch at the wheel. The soloists were Frieda Hempel, Mabel Beddoe, Judson House and Royal Dadmun. One is sorry that Miss Hempel, no longer with the Metropolitan, is not heard here so frequently as in former years, for her singing is always a delight, as it was on this occasion. The others are all well known soloists who sustained their excellent reputation by their work. Mr. House, in particular, was effective in his handling of the Handelian periods.

DECEMBER 28

National Symphony Orchestra: Kreisler, Soloist

On Tuesday afternoon, December 28, despite the fact that Fritz Kreisler was the soloist, there were a good many empty seats at the concert of the National Symphony Orchestra. Yet the violinist was in good form and delighted his hearers with his rendition of the Mendelssohn-Bartholdy concerto. For the balance of the program Conductor Bodanzky led his men through the Mozart overture to "The Marriage of Figaro" and the Richard Strauss tone poem, "Ein Heldenleben" (in English, "A Hero's Life"). This interesting and colorful work was splendidly given and aroused much applause, both for Mr. Bodanzky and his men. The same program was repeated Sunday night at a benefit concert, when the audience was very much larger and Kreisler was recalled to the stage nearly a dozen times before the applause subsided.

Ernesto Berumen, Pianist

Ernesto Berumen played a program at Aeolian Hall, New York, on December 28 that was of unusual interest because the music on it was largely of the unfamiliar sort. It was good music and brilliant music, and it was exceedingly brilliantly played by this talented young pianist. Such pieces as "Nenia," by Sgambati; the allegro de concert, by Granados; berceuse, Fauré-Cortot, and the theme and variations of Chevillard, are rarely heard; strangely so, for they offer many opportunities for the display of pianistic art, and on this occasion were enthusiastically received. The extended bravura passages in the Granados work and in the rhapsody by Dohnanyi were executed with astonishing uniformity of power and sustained vigor, while to the delicate and beautiful "Night in May" (Palmgren) Mr. Berumen lent a wealth of poetic feeling that was altogether charming. His recital was attended by a large audience, which manifested its enjoyment by prolonged and hearty applause.

Virginie Mauret, Danseuse

Virginie Mauret, a new and most welcome dancer, made her entrance into the profession at Carnegie Hall on Tuesday evening, December 28, before a large and appreciative audience. Miss Mauret, possessing youth, temperament and gracefulness, gave most artistic interpretations of music by Schumann, Mendelssohn, Tchaikowsky and others, all of which received their due appreciation. Miss Mauret showed every fundamental which is necessary to climb the ladder of fame and there is hardly a doubt but that in time she will rank with the best.

A full orchestra under the direction of Erno Rapee, the well known musician and conductor, accompanied Miss Mauret.

Woman's Press Club

An interesting and varied program was arranged for the matinee, December 28, of the Woman's Press Club at the Waldorf-Astoria Hotel by Lillie d'Angelo Bergh, chairman of the program committee. After a greeting by Dr. Nicholas Murray Butler, president of Columbia University, a musical program was rendered by Haitowitch, violinist; Grace Bradley, Evelyn Scotney and Rafaelo Diaz, of the Metropolitan Opera Company, and Oliver Denton, pianist. The merits of these eminent artists are too well known to require especial comment in this place.

The final scene of Act III of "Lucia" was then sung by Mmes. Scotney and McNally, MM. Mansfield, Palma and Brojan. There was a recitation from Oscar Wilde by Ian Maclaren, of the Neighborhood Playhouse, Russian songs by Baroness Leja De Torino, from the Imperial Opera, Petrograd, and an interpretative dance by Mme. Howlett. The work of Gustave Ferrari at the piano was eminently satisfactory.

La Scala Orchestra

(See report on page 5.)

DECEMBER 29

New York Philharmonic Orchestra: Meader, Boshko, Soloists

On Wednesday afternoon, December 29, in the grand ballroom of the Waldorf-Astoria Hotel, several artists,

well known in the musical world, rendered a most delightful program for the benefit of the Ladies' Auxiliary of the Stuyvesant Polyclinic before a large and appreciative audience. George Meader, tenor, who gave a most artistic rendition of "Il mio tesoro intanto" from the opera "Don Giovanni," in which his substantial voice combined with exquisite quality rang out clear and clear in the large auditorium. Victoria Boshko, pianist, gave a magnificent performance of the E flat major concerto by Liszt, displaying a large tone rich in quality and combined with fine technic; the difficult passages were handled in a most graceful manner, with lots of repose at all times.

Helene Kanders, whose beautiful soprano voice is substantial in tone, luscious in quality combined with much intelligence, gave a rendition of the "Freischütz" aria which will not be forgotten by those who had the pleasure of hearing this artist. Her enunciation was clear and distinct and her colorings showed what a real artist she is. And last but not least, the New York Philharmonic Orchestra, under the conductorship of Josef Stransky, rendered "Sounds of the Forest" from "Siegfried," Wagner, and "Leonore" overture, No. 3 Beethoven, in a manner deserving of the ovation it received.

Nevada van der Veer, Soprano

Nevada Van Der Veer possesses a voice of such extraordinary beauty that the critic to whom is delegated the pleasant task of reviewing her recital finds himself in the position of having nothing to say beyond recording that fact. The art with which this lovely, luscious voice is used, the experience, the years of study and all the rest of those things that one very well knows must have gone to make it what it is, are all concealed (as they should be). There is no evidence of any effort; there is no affectation. Mme. Van Der Veer entertains by singing a program of songs which she herself evidently enjoys. It was a good program, well selected, with variety to suit all tastes and containing much that is really beautiful without being so worn by repetition as to cloy. There was a set of ancient Christmas carols arranged and harmonized by various composers; there was the "Omnipotence" ("Allmacht") of Schubert with organ and piano, the organ judiciously played by Frederick Schlieder; there were numerous delightful "moderns," French, Russian and American; and finally, to close, there was "Ring Out Wild Bells," by Gounod, a fitting climax to the whole.

One of the largest audiences of the season filled Aeolian Hall for this recital and the applause was "long and loud."

DECEMBER 30

The Griffes Group

The Griffes Group, a new organization consisting of Edna Thomas, mezzo-soprano; Olga Steeb, pianist, and Sascha Jacobinoff, violinist, gave its first concert in Aeolian Hall on Thursday afternoon, December 30. This combination of artists adopted the title Griffes Group in honor of the late Charles T. Griffes, who died last year. It is the intention of the organization to perform several American compositions at each concert, and always include at least one number by Charles T. Griffes. The proceeds of this concert will be devoted to the Charles T. Griffes fellowship at the MacDowell Colony, Peterborough, N. H.

A particularly interesting program was rendered. The opening and closing groups comprising "Charmant Papillon," Campra; "Agnus Dei," Bizet; "Slumber Song," MacDowell; nocturne, John Prindle Scott, and "Dansons la



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Gigue," by Loeffler, were featured as ensemble numbers and presented with unusually good balance by the Misses Thomas and Steeb, as well as Mr. Jacobinoff.

Mr. Jacobinoff selected as his solos the following group: "Andante Cantabile," Tchaikowsky-Auer; old English dance, A. Walter-Kramer; and two Spanish dances by Sarasate, and as an encore gave Samuel Gardner's "Cane Brake." His beautiful tone and impeccable intonation gained for him much sincere applause.

Miss Steeb played charmingly a group consisting of scherzo, Griffes; "Arabesque," No. 1. Debussy, as well as etude, No. 6, Paganini-Liszt, and in addition gave two insistent encores: "Turkish March" from "The Ruins of Athens," Beethoven, and a Chopin waltz. Her brilliant performance won the hearts of the interested audience.

Miss Thomas was scheduled to sing four Creole negro songs from the plantations of Louisiana, which she prefaced with an explanatory talk which made her numbers very comprehensive and enjoyable. She created a decidedly favorable impression with this group, and was recalled time and again, the audience insisting on a repetition of the last number.

Charles H. Hart accompanied Miss Thomas and Mr. Jacobinoff.

New York Symphony: Albert Coates, Conductor

Walter Damrosch, conductor of the New York Symphony Orchestra, had the happy idea of inviting Albert Coates, of London, to come over here as guest to conduct a few concerts of the Damrosch organization. (What a pity Mr. Damrosch does not have such ideas oftener, provided, of course, there are other men like Coates on the other side.) Mr. Coates is a young Englishman, born in Russia, his mother being a Russian. He studied conducting under the master of them all, Arthur Nikisch, and was active in Russia. After various unpleasant adventures with the Bolsheviks, he finally managed to get away, and has directed both concert and opera in London with marked success. And no wonder—for he is such a figure in the conducting world as New York has not seen for some time. Young, of prepossessing appearance, he is very vital in all he does. On the conducting platform he is literally "on his toes." He knows what he wants and he knows how to get it from the orchestra. Mr. Damrosch's men played better than they knew they could—and better than any of us knew they could—in, for instance, the Elgar "Enigma" variations and the Brahms first symphony.

Like his great teacher, Coates is not one who insists upon beating out each and every measure. A tempo once established, he is sparse with gesture, drawing out more with his left hand than he puts in with his right, although he can be energetic enough as a climax. He moulds the phrase with suggestive plastic motions of his whole person. Best of all, he is quite free from that too common fault of conductors of today—losing sight of the big line of work in too minute attention to the working out of details.

He appeared first at Carnegie Hall on Thursday afternoon, December 30, in Mr. Damrosch's Historical Cycle, which put him under the unpleasant necessity of conducting an all-English program. The Purcell suite for strings, arranged and edited by Mr. Coates, which began the program, is delightful music of its time and was splendidly played, but it was only with the Elgar Variations that one got a taste of his real worth. When Mr. Damrosch conducted the Elgar symphony in London, Ernest Newman wrote that he began to understand why Elgar was so little in favor in America. Mr. Damrosch—and others—have done the "Enigma" variations here various times before, but they never sounded anything like what Mr. Coates achieved with them. They are without doubt the best orchestral work that has come out of England in the last thirty years, but one never realized their value until they were illumined by the Coates reading; he made even the bombastic finale sound like valuable music. In the "Troyte" variation (VII) he insisted on the kettledrums galloping until finally the drummer galloped right through one of the heads. One sat on the chair edge throughout in breathless interest; and imagine that, for the far from new and often rather commonplace "Enigma" variations!

Too bad that Vaughan William's "London" symphony (first American performance) which followed was not more worthy of the efforts of Mr. Coates. There are costers and busses and taxis and Saturday nights in the slums and a "hunger march" and Bloomsbury and the Temple Embankment all in it, at least, so said Mr. Coates' own elaborate explanation of it, printed in the program. In the Bloomsbury (slow) movement, the music takes on a note of suffering, said Mr. Coates; so did the audience, long before that, for Mr. Williams has put everything into his symphony except real ideas. His orchestra he knows thoroughly—and not only his own, but Richard Strauss' and particularly Stravinsky's, from which he borrowed whole the concertina effect of the third movement; but the themes are fragmentary, unimportant, trivial, banal and the whole thing says rather less than very little. Mr. Coates worked valiantly and the orchestra did its best, but results were not commensurate with effort.

On Saturday afternoon, January 2, at Aeolian Hall, Mr. Coates led a third concert (the first program was repeated Friday evening.) This time he had a real symphony to direct, the first Brahms. It is not a symphony that all of us are fond of, but if anything could make one so it is such an illuminative reading as Mr. Coates gave it. The slow movement—to its great improvement—he took quite a bit faster than New York is accustomed to; the last movement was magnificently done. One almost forgot what a long time it took Brahms to make up his mind finally to end the symphony. Afterward there was the Scriabine "Poem d'Extase." Mr. Coates was a great friend of the

late composer and is an admirer of his work, particularly this composition. He contributed a long description of it to the program. The playing of it was positively brilliant—colorful in the extreme; but even Mr. Coates' skill and the devoted work of his men could not alter the feeling that it is more tawdry than profound, more of a glittering of the surface than a plumbing of the depths. Between the orchestral works, Sergei Rachmaninoff played the Tchaikowsky concerto. It was a good performance, but a trifle dry, business-like and precise, which was not the fault of Mr. Coates and his orchestra.

There were real ovations for Mr. Coates at all the concerts—ovations which he well deserved; and, with delightfully modest manner, he insisted upon the men sharing in the applause.

Maurice Dambois, Cellist and Pianist

Maurice Dambois proved his versatility on Thursday evening, December 30, at Aeolian Hall, in his only New York recital of the season, by playing both the cello and the piano, though not at the same time. He played on the cello the Boellmann symphonic variations, Bruch's "Kol Nidrei" and short pieces by Saint-Saëns, Delibes and Popper, all to his own accompaniments, as recorded by himself and faithfully reproduced through the agency of the Duo-Art piano. Nowhere could Mr. Dambois find a more sympathetic accompanist than himself. At the piano he played the orchestral part of the scherzo and finale of the Liszt E flat concerto, while the Duo-Art played the solo part in the brilliant version recorded for it by Rudolph Ganz. Mr. Dambois also alternated with his own recording in a Bagatelle specially composed for that purpose by himself. The recital demonstrated two things, viz: that it is hard to tell whether Mr. Dambois plays the cello better than the piano or vice-versa; and that it is hard to tell who is playing the piano—Mr. Dambois or Mr. Duo-Art—so truthfully has the recording been done for the latter gentleman.

"Miss Bobby" Besler, Soprano

There was nothing conventional or hackneyed about the program which "Miss Bobby" Besler presented on Thursday afternoon, December 30, at the Princess Theater. It was announced as a "costume recital of songs for young and grown-up children," and this and the name "Bobby" promised much in advance. And then when the programs proved to be such thoroughly delightful illustrations of Miss Besler in the hoop-skirt costume she wears in her group of songs from the sunny South, one waited with impatience for the curtain to rise on what was sure to be an interesting recital. And when the curtain finally did go up it disclosed a wicker chair, two nursery screens, depicting scenes from "Mother Goose," in addition to the regulation piano. And then Miss Besler, garbed in a pink pinafore, socks and sandals, with her bobbed hair set off by a huge bow, stuck her head between the curtains, looked cautiously around and flew across the stage and off. A moment later, her accompanist, Adele Beattys, in the costume of a nurse, came on, looking for her, calling to her that it was three o'clock and time to practise. But "Bobby" showed a decided repugnance for anything of this order and had to be dragged back on the stage and forcibly set

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upon the piano stool, where after doing some scales, she sang her own "The Dinkie-Bird." She then decided that she would rather do songs than her piano practice, so Miss Beattys sat down at the piano and Miss Besler was fairly started. The remaining numbers of this first group included Brewer's "The Fairy Pipers," Brockway's arrangement of "Frog Went a-Courting," Miss Beattys' "If Only I Were Santa Claus," Weckerlin's "Voici Noel" and Willis' "It Came Upon the Midnight Clear."

For her second group (Songs from the South) Miss Besler wore a gorgeous hoop-skirt with lace pantalets and carried a doll dressed to match and to which she sang Harriet Ware's "De Little Road to Res" to the delight of her audience and the evident pleasure of Miss Ware herself who was in the audience. This group also included Burleigh's "Didn't It Rain," and four songs by McKinney—"Jemima," "When Mammy Calls," "De San-man's Song" and "Oh My."

When next she appeared she wore a quaint French peasant costume with the huge cap and wooden sabots. This group consisted of "Maman dites moi" (arranged by Weckerlin), "Je suis trop jeune" (arranged by Deems Taylor), "Au Clair de la Lune" and "Sur le Pont d'Avignon" (both arranged by Miss Beattys) and Vuillermoz' "Les Trois Princesses." Miss Besler gave a brief translation of each of these numbers before she sang them, thereby adding to their enjoyment.

In her group which followed and which was designated as "Songs of Any Day," Miss Besler included del Riego's "The Shadow March," Mana-Zucca's "Dirty Face," Beattys' "Disappointment," McKinney's "The Cupboard" and "The Bagpipe Man," Coolidge's "Solomon Grundy," and "The Duel" (Besler-Beattys). And for the closing group, Miss Besler, attired in a charming Kate Greenaway costume with black lace mitts, sang those delightful cautionary tales of Liza Lehmann—of Rebecca, who slammed doors for fun and perished miserably; of Jim, who ran away from his nurse and was eaten by a lion; of Matilda,

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who told lies and was burned to death; of Henry King, who chewed little pieces of string and was early cut off in agonies. At the close her audience remained seated until she had repeated "Solomon Grundy" and given "The Cuckoo," both by special request. She very wisely refused to give any encores except after the songs of any day, although each number on her program might have been repeated, so delighted was her audience which included a large number of children.

A word of special commendation is due Miss Beatty for her excellent accompaniments.

DECEMBER 31

New York Philharmonic Orchestra

The Mahler symphony in D major was the principal feature of Josef Stransky's program for the Friday afternoon concert. While the work has moments of beauty and interest, as a whole it is too long and tiresome to be heard often. Henry Hadley's "Culprit Fay" rhapsody, which followed the intermission, came as a delightful contrast. It is a finely constructed work, melodious, graceful, and, conducted by the composer, the orchestra rendered it well. The audience liked and applauded both Mr. Hadley and the orchestra. The Mendelssohn "Fingal's Cave" overture and Wagner's "Tannhauser" overture completed the program.

JANUARY 1, 1921

Lambert Murphy, Tenor

No more exquisite program of songs has been heard by the writer this season than that which was given by Lambert Murphy, of the Metropolitan Opera Company, at Aeolian Hall on New Year's Day. He was in excellent voice and mood, and his pleasing tenor lent itself admirably to the lyric style of the music, which he interpreted to the evident delight of the large audience which gathered to hear him. His first two groups included a recitative and aria from Handel's "Jephtha" and four songs by Brahms. These were followed by a dozen interesting modern works, outstanding among which were Louis Aubert's "Vieille chanson Espagnole," Hadley's "The Time of Parting" and Rogers' "Surely the Time for Making Songs Has Come." Lambert Murphy sings mostly in English, showing more respect for the country in which he lives and the people to whom he sings than do some other artists who perform for our entertainment and annoy us by their polyglottery; also he sings such English that every word can be clearly understood, and one has the added satisfaction of knowing what he is singing about. He is a thoroughly satisfying artist, possessed of a beautiful voice, good style and musicianship, and a charming manner. It is no wonder that he is popular. He deserves to be.

JANUARY 2

Mishel Piastro, Violinist, and Alfred Mirovitch, Pianist

Jan Kubelik, scheduled to give a violin recital at the Hippodrome on Sunday evening, January 2, was prevented from appearing owing to sudden illness, but in his place Mishel Piastro, violinist, and Alfred Mirovitch, pianist, appeared in a joint recital.

Mr. Piastro who, on previous occasions established his worth in the musical world of the metropolis, played with much warmth and beautiful tone Sinding's suite in A minor; "Serenade Melancolique," Tchaikowsky; "Hungarian Dance," No. 5, Brahms-Joachim; caprice No. 24, Paganini; "The Lonely Wanderer," Grieg-Piastro, and Wieniawski's "Russian Carnival." The sincere and liberal applause bestowed is evidence that his art has found many

admirers. Despite the length of his program, Mr. Piastro was obliged to add four encores.

Mr. Mirovitch also won the approval of the audience by his rendition of the organ concerto in G minor, Handel-Stradal; sonata in B flat minor, Chopin; two numbers by Schubert-Liszt—"Erlking" and "Hark, Hark, the Lark"—as well as the Hungarian rhapsody No. 15, Liszt. He also gave three added numbers. The audience, although not very large, was demonstrative, and evidently enjoyed the entire program. Josef Adler accompanied sympathetically.

Philharmonic Orchestra: Joan Manen, Soloist

Joan Manen, that excellent Spanish violinist, was the soloist with the Philharmonic Society of New York at Carnegie Hall on Sunday afternoon, January 2. The audience applauded him heartily for the beauty of tone, the sympathetic feeling and finished playing displayed in his rendition of the Lalo "Symphonie Espagnole." The orchestral numbers consisted of the Dvorak "New World" symphony, Berlioz's "Hungarian" march and Strauss' humorous tone poem, "Till Eulenspiegel." There was such an ovation for the last mentioned number that Conductor Stransky had his men rise and share in the applause.

PHILADELPHIA ORCHESTRA PLAYS BRAHMS DOUBLE CONCERTO

Thaddeus Rich and Michel Penha Appear as Soloists—Fritz Kreisler with New York Symphony—Edith De Lys and Moritz Emery Give Recitals

Philadelphia, Pa., December 22, 1920.—Mozart, Brahms and Strauss were the three masters listed in last week's pair of Philadelphia Orchestra performances, December 17 and 18. Beginning with the former's symphony in C, sometimes called the "Jupiter," the orchestra gave a flawless interpretation of this work. The strings were in particularly good accord for the occasion. Dr. Stokowski conducted in his usual sympathetic manner.

Thaddeus Rich, concertmaster, and Michel Penha, the orchestra's new solo cellist, elected to offer the Brahms double concerto for violin and cello. Seldom has this work been heard to better advantage. The well known high pinnacle of bowing and the excellent technical equipment, together with splendid tone as well as artistic balance struck between intellect and emotion, was ever in evidence in the playing of Mr. Rich, while throughout the concerto Mr. Penha unfolded a tone of limpid purity, exquisite in refined resonant attributes and beauty of color effect. The concerto was loudly applauded and innumerable recalls were in order. The Strauss tone poem, "Death and Transfiguration," brought the program to a close. The work was given an unusually broad expression in its various moods.

NEW YORK SYMPHONY CONCERT.

A program of artistic contrast and of compelling interest was offered on December 16 before a packed house at the Academy of Music. Enthusiasm ran high as Walter Damrosch, wielding the baton, directed his artists. His conducting, as is always the case, left no loophole for rhythmic slips, wobbling attacks or quaking releases. Aside from this, and though these things were ever sure, the effects never lacked color, elasticity and the spirit of spontaneity.

The first number on the program was Rabaud's symphony No. 2 in E minor, which was received with great favor by the huge audience. "The Venetian Convent" suite from Alfredo Cassella, heard here for the first time, made a strong appeal through the delicacy and musical charm of its interpretation. The composition is essentially ballet music.

To say that Fritz Kreisler appeared, playing the Tchaikowsky concerto, is a statement sufficient in itself to proclaim all that is supreme in the violinistic art.

EDITH DE LYS IN RECITAL.

A concert in which Edith De Lys, soprano, and a number of assisting artists took part was given in the Academy of Music on December 14. Miss De Lys sang several numbers effectively, revealing a voice of rich, warm intonation and a high interpretative artistry. The soloist seemed at her best in works of a dramatic nature and earned much applause and many encores through her well directed and assuredly inspired offerings.

Two dances were given by Margot Ladd. The voice of Augusto Ottone was lacking in resonance and his enunciation gave room for much improvement. Abram Haitowitz, violinist, gave a splendid interpretation of Mendelssohn's E minor concerto; the technic, interpretation and color effects revealed by this young Russian merited much praise, and, moreover, since the concert was in aid of the blind, his presence was especially apropos.

Songs composed by John Curtis, Jr., "The Guardian" and "Love's Eucharist," sung by Mlle. De Lys in a charming manner, made a decided hit. The composer presided at the piano during the rendition of these numbers.

The tenor of August Perrise was dramatic, interesting and delightful. Mr. Perrise sang with thorough mastery, refined intonation, and he displayed a laudable as well as tasteful knowledge of phrasing. Mr. Perrise's numbers



SUE HARVARD.

Already well known as a concert soprano, is winning fresh laurels in opera. She recently made her debut with the Metropolitan Opera Company, singing the role of the Priestess in "Aida" and attracting attention anew by the beauty of her voice and the style and surety of her singing.

included "Vesti la giubba," from "Pagliacci," and an aria from "Don Carlos." The concert was brought to a close by a spirited interpretation of the final trio from "Faust."

MORITZ EMERY, PIANIST, PLEASES.

Assisted by Helen Burnham, soprano, Moritz Emery appeared in one of his well known "fifty minute lecture musicales," under the auspices of the University Extension Society at Witherspoon Hall, on Saturday afternoon, December 11.

To one who knows little or nothing of Mr. Emery's efforts along the line of original musical education, likewise entertainment, and who for the first time attends one of his tune talks, the incomparable opportunity afforded alike for child and grownup toward a better understanding of the technical, legendary and esthetic spheres of music as an art cannot help but be interested and amazed upon learning of the numerous details hitherto but little understood and by him so clearly explained. An excerpt from the pen of one of Mr. Emery's intimates very aptly states: "The object of these 'fifty minute recitals' is not only that a large variety of numbers may be heard in a very short space of time, but that audiences may hear only what gives them genuine, refined delight."

Miss Burnham has a sweet and pleasing voice and a style that was thoroughly in sympathy with the occasion. As to Mr. Emery, his pianistic tone is rich and warm, while technically his work left nothing to be desired.

The program was extremely catholic in nature, including as it did works from Liszt, Bach, MacDowell, Henschel, Chopin, Paderewski and others, with a group of four numbers by Mr. Emery himself. G. M. W.

Jessie Masters Sings in Richmond

Richmond, Va., December 26, 1920.—The artist for the Christmas song recital given recently at the Woman's Club was Jessie Masters, known as the "all-American contralto." Miss Masters is a native of Warren, Ohio, and critics have said that it is her ability to reach the individuals in her audience that makes this young artist the favorite that she is. She has a message to give and she gives it. Miss Masters has a most attractive personality, as simple and unaffected as that of a child, and one of the chief charms of her singing is the fact that she gives her songs entirely in English.

The program given before the Woman's Club and their guests was a splendid one, and each song carried its individual appeal. The old Hebrew invocation, "Eli! Eli!" and "My Heart Ever Faithful" (written by Bach in 1720) were the numbers most enthusiastically received by the audience present. Elsie Linder was the accompanist and Louise Williams was chairman of the afternoon.

Detroit Symphony's Second New York Concert

The Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, owing to its recent great success, will pay a second visit to New York on Wednesday evening, February 2, at Carnegie Hall, when Mischa Levitzki will be the assisting soloist. The program will include the Beethoven "Leonore" symphony, the Scotch symphony of Beethoven and the prelude and "Love Death" from "Tristan and Isolde." Mr. Levitzki will be heard in the Saint-Saëns C minor concerto for piano.

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Russian Singer Wins Ovation as Detroit Symphony Soloist

Detroit, Mich., January 2, 1921.—Nina Koshetz, the celebrated Russian singer who recently arrived in America, made her first appearance in this city as soloist with the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, on Friday evening, December 31. The beautiful singing of Mme. Koshetz completely captivated the large audience and she was tendered an ovation that she thoroughly merited.

"The event must rank as historical, too, for it marked the American debut of one of the world's greatest vocalists," wrote the critic of the Detroit Journal, who went on to say: "There is only one voice on this continent that can be mentioned in comparison with this diva's utterance of song, and that voice is the mezzo soprano of Matzenauer. In three selections of a variety sufficiently wide to reveal many facets of her art, Mme. Koshetz thrilled her hearers as no singer has done in Detroit in a long time. Prophecies are dangerous, but it will be surprising to more than this humble chronicler if Mme. Koshetz does not figure as one of the season's sensations, once she has made her bow before the New York press and public."

Regarding her interpretative powers, the critic of the Free Press wrote in part: "No one who heard Nina Koshetz interpret that odd song by the famous Rachmaninoff, entitled 'Vocalise' and dedicated to this artist, will ever forget its effect. It is a song without words and has been

named 'The Cry of the Russian Soul.' . . . It has the poignant lilt that only the Russian music can display so dramatically. It is a song that clings to the memory." In describing the artist's vocal powers, the same writer adds: "Her voice is of remarkable range, deep, dark in timbre, delightfully flexible and admirably schooled. She can color her tone with masterful perfection. Her voice conveys shades of meaning with the finest delicacy and there is a maturity and perfection in her work that calls forth the widest admiration. She was received with acclaim."

As a personality, according to the News: "Mme. Koshetz is one of the rare personalities that fortunate people now and then have a brief contact with in life. . . . She exerts a magnetism such that fascination is a matter of minutes. And her voice is clarity, resonant, and not orotund, with an almost imperceptible tremulo that adds no little to its thrill. It is of a quality hard to describe, smooth and flexible and tinted with a pale ochre that suggests the rich mellow of the oboe tone. . . . She could lament the passing of a czar or sing at the nuptials of an emperor, and Lenine would take off his hat. At the conclusion of her aria from 'Eugen Onegin' she was presented with a bouquet of flowers from the Russian members of the orchestra. At the conclusion of every one of her three numbers she was presented with a bouquet of applause from the audience."—L. P.

Paris Likes Alice Frisca's Playing

Alice Frisca is a young American pianist who is rapidly coming to the fore and is making her presence felt during her stay in Paris not only in the American colony but in French circles as well. Miss Frisca is a native of San



ALICE FRISCA,
Pianist.

Francisco and received her musical education there with Pierre Douillet and with Clarence Eddy, who has evinced a great personal interest in her career, which he predicts will be a notable one.

After playing a number of times in San Francisco and vicinity, Miss Frisca went to Paris to borrow some of the justly renowned French "atmosphere," and took up her residence in the Avenue du Parc Montsouris, at the edge of the famous Latin Quarter. She was not long in becoming acquainted, her manifest talent and her sterling pianistic equipment opening all doors. She made her Paris debut privately at the American Women's Club in the Rue Caumartin several months ago, and was heard more recently at the Salle des Agriculteurs in a recital under the management of Dandelot, one of the best known and oldest established of Paris managers.

Meantime Miss Frisca has played for Madeleine Godard, sister of the great French composer, Benjamin Godard, who gave her an enthusiastic testimonial of appreciation. Her success at her every public appearance was so great that she was re-engaged to play at the American Women's Club, the center of American feminine life in Paris.

Before returning to America Miss Frisca will play in London and perhaps also in other parts of Europe.

Isolde Menges at Aeolian Hall, January 19

Isolde Menges has had real success in England during the past few months. She has filled no less than five engagements with Sir Henry Wood's symphony orchestra in the Queen's Hall and has given four recitals in London this season. Halle's Orchestra in Manchester and Sheffield had her as soloist, both these concerts being conducted by Hamilton Harty. With the Liverpool Philharmonic Orchestra she was soloist in Liverpool, Glasgow, Bradford and Rochdale. Hamilton Harty also conducted these engagements. She played four times with the Brighton Symphony Orchestra and six times with orchestra in Bournemouth, and appeared in Cambridge, Middleborough, Dublin and Belfast, besides numerous other cities. In the latter places, she played the César Franck sonata with Cortot; Miss Menges also played this sonata with him in Albert Hall. Mme. Calve also appeared with Cortot and Isolde Menges in Dublin, Belfast, Middleborough and Cambridge.

Since Isolde Menges left here last season she has had nearly fifty of the very best engagements in the large cities of the British Isles, besides appearing at many lesser cities such as Bath, Harrogate, etc.

Miss Menges is due to arrive from London on January 10 on the S. S. Saxonia to open on January 14 and 15 with the Boston Symphony. Thereafter she will fill a series of important engagements in the large cities of the United States, including four in Chicago, and several in New York

City. Her first New York appearance this season will be at Aeolian Hall, January 19.

Lee and Haitowitsch in Recital

Kathryn Lee and Haitowitsch gave a joint recital on December 29 at the Academy of Music in Brooklyn before a large and enthusiastic audience.

Kathryn Lee offered among her well chosen numbers the "Cours la Reine Scene" from "Manon," delivered with a facility and charm which captivated her audience, the high notes and trill being particularly remarkable for their velvety quality and clearness. Her English group, well chosen to display her decided gift for interpretation, included Liszt's "A Wondrous Thing It Must Be." Her French group was delivered with her usual finesse and was greatly appreciated.

Mr. Haitowitsch was in fine form and played with a freedom from mannerisms. Many people leaving the auditorium were unaware that he is blind, and could hardly credit such a statement. His performance of the obligato to "Le Vil," which brought the program to a close, was nothing short of marvelous.

Mr. Sapiro officiated most capably at the piano for Mr. Haitowitsch, and Gustave Ferrari, well known for his work with Yvette Guilbert, assisted Miss Lee in his customary artistic manner.

Golde-Sullivan Wedding

The wedding of Edith Shear-Sullivan, daughter of the late Captain D. L. Sullivan and Mrs. Sullivan, to Walter Golde, the accompanist and coach, took place Wednesday, December 29, at St. Patrick's Cathedral. The bride was attended by her sister, Shirley M. Sullivan, as maid of honor, and the best man was Rollo Reynolds. Young Helen Jackson acted as flower girl. Following the ceremony a wedding supper was served at the residence of Dr. and Mrs. Samuel F. Jackson, the brother-in-law and sister of the bride. Mr. and Mrs. Golde will make their home at 111 East Fifty-sixth street, New York.

The bride, who is a sister of Commodore Walter S. Sullivan, the well-known racing yachtman, is a graduate of the Bennett School at Millbrook, L. I., and is a pianist of note, having studied for five years in Vienna. Mr. Golde is a graduate of Dartmouth and is also a well known pianist. He is the son of Robert Paul Golde, the sculptor.

Yergin and Samoiloff at Cooper Union

The second of the series of fifteen Sunday evening concerts given by the Music League of the People's Institute, which took place December 26 at the great hall of Cooper Union, was devoted to Ukrainian music. The artists who appeared were Sonya Yergin, soprano, pupil of Lazar S. Samoiloff, the well known New York vocal teacher; Boris Saslawsky, baritone, and the Russian Balalaika Orchestra.

Miss Yergin was heard in a number of Ukrainian folk songs, to the plaintive melodies of which she brought the beauty of her rich voice. She brought out the pathos and

humor of these songs artistically, and made them intensely interesting, even to one who did not understand the language. The ease and mastery with which Miss Yergin uses her voice, and her unusual interpretative ability, make it always a real joy to hear this young artist.

Lazar S. Samoiloff appeared January 2 at the third concert. It was a "Russian Evening" and as a representative of Russian music, Mr. Samoiloff was urged by the league to sing at this concert.

Mr. Samoiloff sang with the mastery for which he is so well known, the remarkable flexibility of his voice lending itself to every shade of emotion. One cannot but wonder why Mr. Samoiloff so rarely sings in public, hiding the light of his voice behind the bush of teaching. To the audience on Sunday evening his singing was a real treat, and he was forced to give many encores. His program consisted of Tchaikowsky's "Autumn," serenade from "Don Juan," the aria "Pique Dame," "Jesus Is Arisen" (Rachmaninoff), "Ballad" (Lichin) and a lullaby (De Kontski), to which he added encores. Lazar S. Weiner played artistic accompaniments.

MUSIC SECTION OF P. S. E. A. MEETS IN HARRISBURG, PA.

Many Interesting Papers Are Heard by Large Gathering—Community Singing a Feature

A great deal of enthusiasm and forward movement spirit prevailed at the meetings of the music section of the Pennsylvania State Educational Association, held on December 28 and 29, at Harrisburg, Pa. Dr. Thomas E. Finegan's address to the music section was received with enthusiastic acclaim especially when he advocated the placing of music in the curriculum on the same basis as a major study, to be accredited accordingly. Splendid, encouraging papers were prepared and read by Mrs. Frederick W. Abbott, of Philadelphia, second vice-president of the National Federation of Music Clubs, who addressed the meeting on "How the Music Clubs can serve the Music Supervisors in the great Educational Plan for Pennsylvania." Dr. Lee Driver, director of rural schools, whose subject was "Music and the Rural Schools," and Mrs. Francis Elliott-Clarke, chairman educational committee. National Federation of Music Clubs, who put forward "A Definite Plan for Music in the Rural Schools."

An enjoyable feature of the meetings was the community singing directed by Laura B. Staley, of Ardmore, Pa., with Prof. W. R. Stonesifer, of Steelton, Pa., playing the accompaniments. Solo parts were very acceptably handled by Mabel Miller, soprano, of Millersville Normal School, and H. R. Edgar, baritone, of Conway, Pa. The Wednesday Club of Harrisburg co-operated heartily by furnishing talent and extending helpful courtesies to the musical visitors.

St. Olaf Choir Gives Christmas Music Festival

The now famous St. Olaf Choir gave a fine Christmas Music Festival which was attended by the entire student body of the St. Olaf College at Northfield, Minn., and many from the neighboring Carleton College, as well as residents of the surrounding cities.

On the first evening the choir, under Prof. F. Melius Christiansen, and the St. Olaf Choral, under Professor Bergh, gave a program, singing part of it separately and then joining in a rendition of Wagner's "Pilgrims' Chorus" from "Tannhäuser."

The musical numbers by the St. Olaf Choir included "Night and a Lonely Star," on Christiansen's own theme, and three of the "developed chorales." All four of these selections were manuscript and the product of his 1920 summer vacation industry. The three "developed chorales" were on "All My Heart" (after Ebling, 1606), "In dulci Jubilo" (Klug, 1535), and "The Morning Star" (after Ph. Nicolai). Their scope is from two to nine minutes' time needed for performance, the "Morning Star" number requiring the maximum. All of these numbers are of great musical beauty and gauged to innumerable interpretative effects that are possible to an unaccompanied choir that can take the rehearsals necessary to work out those effects. And the organization did accomplish those wonderfully, so that all those friends who are curious to know what success will attend the next Eastern tour may feel assured even now that a finely balanced organization has been assembled again.

The separate numbers sung by the St. Olaf Choral Union under Mr. Bergh were Handel's "And the Glory" and Stainer's "How Beautiful."

The second evening of the festival brought a recital by Marcella Craft, who was accompanied by one of the musical treasures of the college, Hilma Louise Wright. Miss Craft gave an excellent program and literally swept her hearers away with enthusiasm.

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Amato, Back Again, Is Given Enthusiastic Reception—Another Huge Audience Hears Farrar—Sembach, Despite Cold, Proves a Fine Tristan—New Success for Florence Easton—A Verdi-Mascagni Sunday Night Program

"THE BLUE BIRD," DECEMBER 27 (MATINEE)

Maeterlinck's famous "Blue Bird" with Albert Wolff's music drew a large audience at the Metropolitan Opera House on Monday afternoon, December 27. The opera seems to be a great favorite with the young people and they were out in all their holiday glory, listening attentively and applauding frequently. The performance was a spirited one, under the composer's baton, and the cast well representative of the younger American talent at the opera house, including as it did Gladys Axman, who acquitted herself creditably in two roles, Mummy Tyl and the Maternal Love; she sang for the first time a new aria written for Mother Love, which went very well. Marie Tiffany, too, handled the destinies of both the Joy of Understanding and Milk, while Cecil Arden was a deep voiced Joy of Seeing What Is Beautiful. Jeanne Gordon was the Fairy and the Neighbor Burlingot, in which she revealed her lovely voice; Marie Sundelius was the Cat, while Mary Mellish, Alice Miriam, Sue Harvard and Frances Ingram were none the less worthy in their respective parts: Happiness, a Child, Water and the Night. Rothier, Picco and Chalmers were entrusted with the leading male parts.

"PAGLIACCI" AND "IL CARILLON MAGGIO," DECEMBER 27 (EVENING).

Owing to Caruso's illness, Gatti-Casazza called upon Giulio Crimi to sing the role of Canio in "Pagliacci" on Monday evening, December 27. In the first place, it is no easy task to substitute for the world famous tenor, and, in the second place, the difficulty was increased by the fact that Canio is considered by many as Caruso's best role. Despite all these handicaps, Crimi, who made his first appearance of the season somewhat earlier than planned, rose to the occasion and acquitted himself brilliantly. His voice is much improved over last season, no doubt due to his rest during the summer months, and he sang his part admirably. The famous "sob song" was delivered beautifully and won not only the approval of the entire house but as many as six curtain calls after the first act. During the second act the tenor continued his good work, and deserved a large share of the evening's honors.

Pasquale Amato, too, made his first appearance of the season in the role of Tonio, in which he has made a name for himself. After the prologue he was the recipient of warm applause from his many admirers, and his comical acting and humorous antics added to the excellence of his portrayal. Emmy Destinn was the Nedda of the evening and she did full justice to the part; "The Bird Song" was superbly rendered, her trills reminding one of a close similarity to the little feathered creatures. Laurenti was the Silvio and a splendid voice he again revealed. Moranzoni conducted with his accustomed skill.

The new ballet, with Rosina Galli, Florence Rudolph and Bonfiglio in the principal parts, was again well received.

The music is charming, the production delightfully staged, and the dancing ever interesting. Papi was at the conductor's stand this time and read the score with authority and dash.

"ZAZA," DECEMBER 28

Geraldine Farrar and "Zaza" attracted another large audience to the Academy of Music, December 28, and the Opera House re-echoed to the "bravos" for the star and Giovanni Martinelli. Critics come and go, but Geraldine can go on just as long as she desires. Debutantes and school girls were present to applaud and worship their idol, and if their ambition to follow in Miss Farrar's footsteps is not realized it is not because they have not entertained such a hope.

Miss Farrar's interpretation of Zaza pulsates with personality and emotion. It is at times a creature of mood, devoid of culture, but never of charm. In spite of the criticism of her singing voice, she, at least in this role, appreciates her limitations and never oversteps. Whatever vocal shortcomings she may be accused of, there is no limitation to her art. The characterization is complete in pathos, and, regardless of the brutal story, she arouses and holds the sympathy of her audience.

Martinelli is superb in the role of Dufresne. He was in excellent voice and aroused his hearers to enthusiastic appreciation of his work, punctuated many times by "bravo." De Luca, a wonderful singing partner, used his full, rich voice to advantage in the second act, and gratified all the desires of his audience. Minnie Egner, in the role of the maid, deserves special mention for her splendid work; also Ada Quintana, who plays Toto, the child, admirably. Cecil Arden and Kathleen Howard performed with authority in small parts, and the remainder of the cast was adequate.

The music, about which much has been said, for and against, is always secondary to the story. It never attains any great artistic height, but is always melodious, at times as light as thistledown swept by a breeze. It helps the action of the play, but is theatrical in character. Moranzoni conducted well and greatly aided the singers. The audience appeared to be delighted with the simplicity of the work.

"TRISTAN," DECEMBER 29.

The news feature of Wednesday evening's performance of "Tristan and Isolde" was the little slip in the program announcing that Johannes Sembach, the Tristan, was hoarse. He was—somewhat—but he did excellently notwithstanding. The rest of the cast was as before—and a fine one it is. Margaret Matzenauer, one of the finest Isoldeas of this or any other day; Jeanne Gordon, magnificent alike to hear and see as Brangäne; Whitehill, whose Kurneval ranks with his Amfortas as one of the standard Wagnerian interpretations; Robert Blass, as boreless as any King Mark can be; and the smaller roles all capably handled. The stage pictures, especially in the first and third acts, are delights to the ear. The lighting in the second act is abominable. Artur Bodanzky conducted.

"TOSCA," DECEMBER 30.

It would be hard to find anything new to say about the "Tosca" of Thursday evening, except to record that Beniamino Gigli, the tenor, the only member of the cast who was not in a veteran part at the Metropolitan, was much liked as Cavaradossi. Miss Farrar and Mr. Scotti were the other two who died as they have been dying regularly for several years past in the same roles. Moranzoni conducted.

"PARSIFAL," DECEMBER 31 (MATINEE)

"Parsifal" was given on the last day of the year and stretched its languorous way from one until six with an intermission for coffee and French pastry in the barren, cheerless, uncomfortable, dirty and ill managed "foyer" (I suppose that is what it is called—one lady was overheard to call it a barn, to which one heartily agrees). However,

the perfect Wagnerite will brave much for the sake of hearing and seeing this great final achievement of a supremely satisfying life. And on this occasion the hearing was good: Robert Leonhardt, substituting for Whitehill, singing Amfortas for the first time in any language, and doing it very well under the circumstances; Sembach not thrilling but satisfactory as Parsifal; Didur a terrifying wielder of magic, and Matzenauer vocally a perfect Kundry. The seeing was not so good. The scenery is tawdry, the Flower Maidens well nourished and unethereal, the change from the Klingsor scene insufficiently covered by darkness and steam, and much else that fell far aside from the intention of the composer.

However, let us be thankful for the gifts of the gods and Gatti. A few minor faults detract little from the enjoyment of a splendid musical offering, and no doubt the management is doing the best possible under postbellic difficulties. Except for a moment of faulty intonation in the last act, the music was generally well interpreted and the orchestra wonderfully fine under the direction of Bodanzky. The work was given in English. Let us hope that it will continue to be so given even after war hatred is dead and buried.

"MANON LESCAUT," DECEMBER 31 (EVENING).

The year 1920 closed with a brilliant performance of Puccini's "Manon Lescaut" (which was the first performance of this opera during the present season). A very large and fashionable audience witnessed this performance, showing its appreciation by bestowing liberal applause.

Frances Alda as Manon created an unusually favorable impression, her singing and acting disclosing much strength and intelligence. Giuseppe De Luca sang the role of Lescaut effectively and Giovanni Martinelli both vocally and histrionically made a superb Des Grieux, his closing solo in Act III being rendered with much pathos and fervor.

The three leading artists received many curtain calls. Others in the cast were Pompilio Malatesta as Geronte, Giordano Paltrinieri in the double roles of Edmondo and ballet master, Vincenzo Reschiglian as L'Oste, Marion Telvas as a musician and Pavlo Ananian as a commander. Both orchestra and chorus were in good form. Genaro Papi conducted with spirit.

"L'AMORE DEI TRE RE," JANUARY 1 (MATINEE)

Montemezzi's lovely score was a welcome New Year's Day visitor, and the Benelli libretto, too, afforded keen artistic pleasure to an immense audience. This gripping drama with its euphonious musical setting wears very well indeed and seems likely to remain an abiding favorite in New York.

Florence Easton, that wonder woman among sopranos, who knows all the roles and sings them on short notice with amazing skill and unflinching effect, did the part of Fiora and put into it all the histrionic fervor, smooth vocalism and atmospheric poetical appeal which the character calls for in such pronounced measure. She revealed absolute familiarity with every phase of the role and created a deep impression with her finished and moving performance. It was perhaps the best of all her remarkable achievements at the Metropolitan.

Gigli, the tenor, was an ardent and fine toned Avito, who put much lovely singing to his credit. In his old part of Manfredo, Pasquale Amato created his usual strong impersonation and brought forth his music with power and conviction. Archibaldo had Mardones as interpreter and that artist realized to the full the sinister strength and malignant intensity of the figure.

Moranzoni conducted with passion and perspicacity and made the score show forth all its seductions and subtleties.

"LUCIA DI LAMMERMOOR," JANUARY 1 (EVENING).

On Saturday evening last, the attraction was the old but ever popular Donizetti opera with Mabel Garrison in the title role. Despite the fact that the singer at first did not seem to be in the best of voice, by the time she had reached the "Mad Scene" she had her audience in hand and received an ovation that was genuine. Miss Garrison delivered the coloratura text exceptionally well and pleased her hearers.

Mario Chamlee was the Edgardo and a full throated one. He was in fine fettle and sang splendidly. His acting was good and on the whole he gave satisfaction. Danise substituted at the last minute for Amato as Lord Ashton and acquitted himself creditably, as did Octave Dua, who took Bada's part of Arturo. Martino as Raimondo handled his small part commendably. The well liked sextet was awarded warm and prolonged applause. Papi conducted and at times did not keep the orchestra as subdued as it might have been, consequently drowning out some of Miss Garrison's singing.

SUNDAY EVENING CONCERT, JANUARY 2.

It was one of those Verdi-Mascagni programs on Sunday evening that fill every seat and pack the standing room way over the sanitary and fire limit. Those who took part were Rosa Ponselle, Francesca Peralta, Flora Perini, Marion Telva, Beniamino Gigli, Giuseppe Danise, Morgan Kingston and Jose Mardones. Bamboschek conducted. Mention of the program in detail is unnecessary. It was, to speak colloquially, one of those things—but heartily relished by the great audience. In the third part, "Cavalleria Rusticana" in concert form. Francesca Peralta substituted for Emmy Destinn at short notice, and did splendid work with the role of Santuzza. Miss Telva, making her debut with the Metropolitan, displayed an agreeable voice in the tiny role of Lucia.

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LAZARO

YOUTH AND LOVE—BOTH OCCUPY A VERY IMPORTANT PART IN GALLI-CURCI'S LIFE

The Prima Donna, Who Is Again to Embark Upon the Matrimonial Sea, Finds a Great Deal to Add to Her Happiness—In Interesting Interview She Tells of Her Desire to Bring Youth to the Old Operatic "Fossils" of Other Days—Is Delighted with Her New Managers—Attributes Her Success to Hard Work

TO MARRY HOMER SAMUELS ON JANUARY 15

By Rene Devries

Per mutual arrangement, at the stroke of two, on Friday December 24, this reporter was ushered into the sitting-room of Mme. Galli-Curci's apartment in the Congress Hotel, Chicago. After bidding the compliments of the day, Galli-Curci informed her interviewer that she was ready to be interrogated.

"Why do you appear in those old fossil operas instead of in more modern works?"

"The reason is simple, my dear friend, in that modern composers do not write operas for a coloratura; but I try my utmost in my interpretations to cover up the wrinkles by adding a personal touch that makes, as far as I am concerned anyhow, those old fossils, as you call them, appear younger. As would an old woman paint her face to hide the ravages of years, I try in my renditions to cover some blemishes that you may find in the old scores."

"Are the other artists who appear with you as desirous to rejuvenate the old operas?"

"I am only interested in myself—not from a selfish point of view, but only for giving to the public the very best that is in me. My aim is always to do a little better than I did at the previous performance and to appear at my very best. If I were to notice the other artists, I would be thinking about something else than my own part, and it seems to me that the only way to portray a role is to live it and to forget personalities for the time being. Therefore, I am unable to answer comprehensibly your question. However, I am willing to be quoted as saying that Schipa is excellent in those so-called old works and I am mighty happy when we are billed together. I can also be quoted as stating that Cimini is the best conductor for the old works that I have encountered since Campanini, and it is a real pleasure to sing under him. His reading of 'La Sonnambula,' for instance, is highly meritorious."

"Do you enjoy singing in concert as well as in opera?"

"You believe in direct questions, don't you? Well then, I will answer you as frankly by stating that I consider concert singers the aristocrats of the musical realm. It is much more difficult to sing in concert than in opera. In concert one sings for two hours with but little intermission, while in opera one sings much less, even when the opera lasts longer. I love concerts and I will be busy with opera and concerts from now until next June."

"How do you enjoy your new managers?"

"I will answer that indirectly by stating that I like youth, enthusiasm and the desire to do well, and Messrs. Evans and Salter have all those qualities."

"You may object to this question, but I would like to know if you are not a little stouter?"

"Now you are getting personal. I will answer you frankly that I am pounds heavier. I presume that you are now going to ask me what I eat or what secret I have for gaining weight. Now, don't tell anybody. Conceited I am not, but to be a little stouter seems becoming. Anyway, it is very good for the voice and I am in very fine voice this season."

"To what do you attribute your success?"

"There is only one thing necessary to be successful, and that is work."

"To whom do you attribute your success?"

"Everybody made me after November 19, 1916. That was the date I was born, you know, according to some of my friends, many of whom still say, 'Do you remember how I told you to give such and such tone, how I told you to sing?' and then there are other friends who say, 'I made you,' 'You remember what I wrote about you,' 'What I did for you,' 'I told you so and so would do that for you and they did.' Let them all believe that they made me, but to answer categorically your question, I believe that I owe success to myself first and also to the late Maestro Campanini, who gave me the first opportunity to sing before an American audience. I love Chicago, and if anyone made me it was Chicago, and then New York and then this wonderful country, of which I am glad to become soon a full-fledged citizen. I have bought ground in the Catskills and will go there this summer. I am building a new home, as I expect always to spend my summers in my adopted country."

"No, I am not at all homesick for the Old World, as I really love this country, and this is not said for effect, but simply because it is true. I cannot help but be grateful to the American people, and what I feel for them is love and gratitude, and you may publish this, even though some of my Italian friends may resent the statement."

"You spoke about happiness. I am curious to know what makes you so happy besides your everlasting vogue."

"Love."

"Aha! This interview is becoming more and more interesting. I am afraid I am getting too personal, but only one more question—who is the lucky one?"

"You remember, my dear Devries, you, and later on Liebling, were the two first Americans that I met when I was unknown in this country and before my ever having set foot in Chicago, when you called on me at my home on Broadway and later at lunch at Rectors. You remember I told you on that date that I never forgot a friend nor an enemy, and to show you that friendship I am going to give you a scoop. The man is Homer Samuels, whom I will marry on January 15. Your paper will be the first to carry that announcement to the world and I am giving it to you as a token of friendship."

We then spoke about Mr. Samuels, singing in unison his virtues as a man and as an artist, and then the great diva brought her interlocutor to the door and bade him farewell, after he had promised that he would dine with Mr. and Mrs. Samuels in New York at the Pennsylvania Hotel early in February.

Thus ended a very interesting interview. Ended as far as Mme. Galli-Curci was concerned, but not as far as this writer, who, probably full of importance, told his father,

critic on the Chicago American, of the big scoop that would explode when this issue of the MUSICAL COURIER would come off the press. Herman Devries is an excellent critic, a wonderful vocal teacher, but he is not and never will be a newspaper man. He betrayed the confidence of the reporter and scooped all the papers in the country, including this one, by publishing the news that was intended to surprise the musical fraternity on Thursday morning, January 13. "Silence is golden" is truly a proverb that should be practiced by newspaper men, especially by one who counts a musician for a father.

Galli-Curci-Samuels Wedding January 15

Announcement has been made that Amelita Galli-Curci and Homer Samuels will be married in Minneapolis on January 15, and not on the 16th, as reported in the daily press, at the home of the groom's parents, Mr. and Mrs. Charles J. Samuels. The wedding will be informal, Dr. H. P. Dewey, pastor of Plymouth Congregational Church, officiating. This date has been selected because it will not only be Mr. Samuels' birthday but the thirty-sixth anniversary of his parents' marriage. Mme. Galli-Curci is scheduled to sing in Minneapolis on January 12 and in St. Paul on the 14th (where it was reported previously that the wedding would take place), and in Indianapolis on the 17th. When the Chicago Opera Association comes to New York for its annual season, the singer will as usual be a member of the company.

Sam Fox Acquires American Rights of Dorothy Forster Songs

Interest centers in the announcement recently made by the Sam Fox Publishing Company, of Cleveland, that it has acquired the American rights of four songs by the English composer, Dorothy Forster. The compositions of this composer have been immensely successful abroad and have become internationally well known. In America some of her songs have attained a fair amount of success, but never having been extensively exploited, they did not receive the recognition to which their merit entitles them.



DOROTHY FORSTER,
Composer.

The titles of the compositions to which Mr. Fox has secured the American rights are: "Come, for It's June," "A Little Home with You," "A Wild, Wild Rose," and "Garden of Summer," all of which are classed by authorities as among the best works of Dorothy Forster. These are hailed as essentially artists' songs being most excellent for concert and recital work, and well adapted to teaching purposes. Many distinguished American concert artists will program one or more of these songs during the season 1921.

War Camp Community Service Booklet

A letter from the War Camp Community Service headquarters regarding the booklet recently reviewed in the MUSICAL COURIER explains the purpose that the society had in view in its compilation and distribution.

"We do not aim to present the philosophy of community music," says the writer, "but to offer a compendium of practical information on the subject. The book was not intended so much for our own musical organizers as for persons throughout the country who wish to institute community music activities and do not know how to go about it. The book is already being used in various schools and colleges either as a textbook or as a reference book. It was used last summer by Prof. Peter W. Dykema in his community music class at the University of Wisconsin. It was also used at Hunter College in the community song leadership class during the summer session. The book has been placed on the list of required reading in the teachers' class at the Peabody Conservatory, Baltimore."

Soder-Hueck Pupil Scores in "Messiah"

That results are obtained through voice training at the Soder-Hueck studios is best proven by the success of the artists and their ever growing art and capability. Mme. Soder-Hueck, the distinguished authority, recently received word from Elsie Lovell-Hankins that she met with pronounced success as the contralto soloist in a performance of "The Messiah," given by the Arion Club of Providence, R. I., on December 17.

The critic of the Evening Tribune said in part: "To Mrs. Hankins, contralto of this city, fell two of the most difficult solos of the oratorio, 'He Shall Feed His Flock' and 'He Was Despised.' While not possessing a voice of large volume, Mrs. Hankins invested these numbers with much sincerity and real musical feeling, the rich and lovely quality of her voice showing to distinct advantage in the solemn aria, 'He Was Despised.'"

Mrs. Hankins holds the position as contralto soloist at the Christian Science Church of Providence, being recently re-engaged for this year. In a recent letter to Mme. Soder-Hueck, the singer said in part: "Dr. Jordan (the conductor of the Arion Club) wrote me a lovely letter after the



BERTA REVIERE,

Who made her first New York appearance of the season on Sunday night, December 26, at Madison Square Garden, where she was heard in a number of songs, so artistically rendered as to cause her audience to accord her enthusiastic and prolonged applause.

'Messiah' and said he had never heard 'He Shall Feed His Flock' sung better in all his life and was delighted with my work. Dear Madam, you will yet have cause to be proud of all your ceaseless work and energy."

On December 28, Elsie Lovell-Hankins was soloist at an organ recital given by Raymond Preston at Providence before a large and appreciative audience.

Frieda Klink's First New York Recital

On Tuesday afternoon, January 11, in Aeolian Hall, Frieda Klink, mezzo contralto, will give her first New York recital. Miss Klink is not unknown to New York audiences, among her appearances being one last season at a concert of the Friends of Music under Artur Bodanzky. Her program will include arias by Handel and Paisiello, groups of French and English songs, and four songs by Brahms. Richard Hageman, with whom Miss Klink has been coaching, will be at the piano.

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Charles Marshall a New Otello, Starts Riot of Enthusiasm at Chicago Opera

Only by Accident and by Luck, the Tenor, Formerly Known as Marziale, Is Called Upon to Complete the Cast so as to Allow Ruffo and Raissa Their Chance of Additional Success; and, Instead Merely of Filling in, Proves a Real Sensation—Ruffo and Raissa Wildly Acclaimed—Crowded House Bids Galli-Curci Adieu for the Season—"Aphrodite" Criticized—Rosina Storchio Makes Sensational Debut in "Madame Butterfly"—"Lohengrin" Is Revived

Chicago, Ill., January 1, 1921.—The reviews that appeared last week of the Chicago Opera were written by Jeannette Cox, Chicago representative of the *MUSICAL COURIER* and assistant to the writer. This information is given to readers and also to the artists of the opera association, several of whom this year take exception to criticism. Among those must be mentioned Teofilo Dentale, who objected to the reviewer of this paper writing that "as the King of 'Aida' he was miscast, as his plastic figure and the angular manner in which he held his hands did not counteract his lack of voice." Mr. Dentale stated that, as far as his voice is concerned, the opinion of this writer may or may not be correct, but that surely he erred when he pointed to the manner in which he (Dentale) held his hands. "I come to you, as I understand you are intelligent (thanks for the compliment!), and to inform you that, besides being an operatic singer, I am also a professor and a highly educated man. Singers generally have not a great education, but, like you, I have had a good one." Again we must bow our thanks to Mr. Dentale. Our answer was that we had seen many Kings in "Aida" and none acted the part as Mr. Dentale. "This is no reason," he said, "especially as all the others were wrong, as they represented a king of Babylon and not of Egypt." We have not as yet consulted authorities and were not on earth when "Aida" was first produced, but inasmuch as the opera was composed at the request of the Khedive of Egypt and first performed during the festivities attending the opening of the Suez Canal at the Cairo Opera House on December 24, 1871, it is more than probable that, had the creator of the part of the King in "Aida" acted as Dentale, all his successors in the role would have followed the lineage of the dynasty, but, as he did not hold his hands in an angular manner nor resort to plastic figures, Mr. Dentale probably is wrong. Mr. Dentale is a good artist, always desirous of improving a role. This is commendable, but tradition when right must be respected. Another man connected in the past with the opera complimented the reviewer in this manner: "The reports of the Chicago Opera are excellent. I don't know how much of them you write yourself, but they are very interesting." Again we had to raise our hat and thank the well intentioned blunderer. Our name has been affixed since the inception of the Chicago Opera to most of the reviews that have appeared in this paper, and, when that signature is not there, it is due to the fact that some one else, probably Miss Cox, reported for this paper. Criticism is the personal opinion of one writer, and, in view of the opera artists and maybe their managers, that person is very clever when the review is favorable, and an idiot when the contrary is the case. A musical critic reviewing operas much prefers exalting the merits of a performance rather than condemning its shortcomings, as only when a performance is exceptionally good can he derive pleasure therefrom, otherwise his duties are boring in the extreme.

"L'ELISIR D'AMORE," DECEMBER 23.

Eighty-eight years have elapsed since Donizetti's two act opera buffo was first produced, and hearing it again on this occasion brought back to the mind of the writer the old adage that good wine improves with age, but if left too long in the cask changes; so likewise this old fossil. The management this season has saturated its clientele with so many old operas as to tax their patience. If the management has the welfare of its patrons at heart, it should give new works—new, at least, to Chicagoans. There are many operas that have been given by the Metropolitan which have not been presented in Chicago. True, many have not been a success and those should be eliminated, but several were favorably received and deserve a hearing here, and "L'Elisir" is becoming another tedious work that can be shelved even when presented with a star cast similar to the one heard on this occasion.

Nemorino served for the re-entrée of Alessandro Bonci, one of the most reliable singers who has graced the operatic stage—reliable in that he is a good singer, whose song is pleasurable to the ear. Here is an artist who has done a great deal for opera composers and who, though small

of stature, is big mentally. He sang well all through the course of the evening and won a triumph after the romance, "Una furtiva lagrima," in which he so pleased the audience that an encore could have been given was it not that the tenor wisely refrained from breaking the elastic rule of the house. Florence Macbeth was capital as Adina both as to voice and action. She, too, scored heavily with the public. Doctor Dulcamara was entrusted to that sterling artist, Vittorio Trevisan, and this was sufficient to insure enjoyable moments; as a matter of fact, his Doctor was extremely funny and superbly conceived. Giacomo Rimini, as the Recruiting Sergeant, was again a bright spot in the performance. The orchestra and chorus were satisfactory.

"LOHENGRIN," DECEMBER 24.

Several years have elapsed since an opera by Richard Wagner has been heard at the Auditorium, or as a matter of fact anywhere else in these surroundings. "Lohengrin" was the first to be revived, and although it has not aged as quickly as other operas presented this season, it has grown older and here and there bears the traces of seventy years of existence. As presented by the Chicago Opera Association on Friday night with but few cuts, the opera came to a conclusion at 12:15—a pretty late hour for suburbanites and too late even for those who have only to cross the tunnel between the Auditorium and the Congress Hotel to be home—yet it was a joy to hear a Wagner opera once more after listening to tinkling music for a long period. Although far from being a Germanophile, ye scribe regrets that the time is not yet ripe for presenting the opera in the language in which it was written; however, it was sung in English, a fact regrettable for several reasons which will be enumerated later in this review. The foreign artists, as is generally the rule, enunciated the English text better than the Americans, with one exception—Edward Johnson, who appeared in the title role. Mr. Johnson is, according to Marinuzzi, who told the writer, the artist who enunciates the Italian text best; thus his diction in a foreign language enables him when he sings his own part to enunciate each word distinctly. The Latin singers have to make a special study of diction, as in their country the audiences are more demanding and more desirous to understand the text which they can follow than are American audiences, and for that reason, generally speaking, foreign artists enunciate English better than Americans, even when those foreigners' pronunciation is defective. The truth of the matter is that on this occasion the foreigners made the English text understandable and, as already stated, with the exception of Johnson, the other Americans chewed their words in such a manner as to make most of them incomprehensible. As to the chorus, it might as well, as far as this reviewer was concerned, have been sung in Hebrew, Greek or Japanese, as really not a single word was caught by a rather well trained ear.

Reviewing "Lohengrin" is otherwise an agreeable duty—nay, a pleasure. Gino Marinuzzi revealed himself at his best in Wagnerian opera. Conducting as he does from memory enables him to get many nuances from his orchestra and his singers, and under his forceful baton the score had a remarkable hearing. True, some tempos were taken with more alacrity than indicated by the metronomic measures written in the score and others somewhat slower, but those changes—if changes were made—were for the best and the result of deep study on the part of the conductor. In the first act, for example, when the orchestra plays the Lohengrin motif in "Elsa's Dream," Marinuzzi took the tempo quite slowly instead of the Lohengrin leit motif tempo. This was done willingly by the maestro as the music then, although pertaining to the hero of the opera, is amalgamated to Elsa's ethereal characterization, and the blending of those two personages makes of those wonderful pages given to Elsa the willing effect of a trance, from which later on she is awakened by the pulsating manner in which the music of Lohengrin's arrival was rendered. Details of this kind were noticed all through the course of the evening and if enumeration of all of them is here impossible for lack of space, the above example suffices to indicate the minute study Marinuzzi has

made of the work, as reflected by his admirable interpretation. It was a big night for Marinuzzi and his triumph was in every way justified.

Reviewing the performance in the order in which the personages were inscribed on the program, one congratulates Edouard Coteuil for his dignified and noble appearance as Henry I, King of Germany, and for the distinguished and authoritative manner in which he sang the music; his phrasing was par excellence, thus his King was praiseworthy in every respect. Edward Johnson was admirable as Lohengrin. He was entrancing to the eye, losing completely his own personality to transfigure it into that of the Son of Parsifal, Knight of the Holy Grail. Vocally, the gifted tenor was at his best. Here is a skillful artist, imbued with an unequivocal grasp of a role, who sings with intelligence and musical discernment and whose Lohengrin counts as one of his most laudable achievements. His enunciation of the English text calls only for words of praise.

Rosa Raissa, who also knows how to project the English words so as to make them understandable, was ravishing to the eye as Elsa of Brabant. Gorgeously costumed, she made a poetic figure and her adorable and sympathetic countenance added much in making her portrayal a master stroke of sincerity, purity and modesty. She sang, especially after the first act, gloriously and achieved in the role one of her most spontaneous successes. Louis Kreidler was now and then understandable as Frederick Talmund. This is especially true in the first act, as in the second what he sang was incomprehensible. Mr. Kreidler is a nasal singer and his vocal emission defective. This marred an otherwise splendid delineation of the role. Historically he was at his best.

Cyrena Van Gordon of the queenly figure, sang gloriously; especially in the second act, where her high tones completely electrified her auditors, but the least said of her enunciation the better. Her English is as understandable as her Italian, which means that the audience had to guess what she said. Miss Van Gordon, who several years ago was a novice, is today one of the great mezzos of the lyric stage. She has learned quickly how to act on the stage, where at one time her awkwardness was a severe drawback. This she has remedied until today she stands as one of the most graceful women appearing before the public. If only she would now give time to her enunciation, her performances would be perfection itself, as she has everything in her favor. Miss Van Gordon is soon to appear as Brunhilde in "Valkyrie," a role that should be to her liking as it is well written for her and she should look the part. May she take the pains to learn how to project the words so as to make the English text understandable, as then a treat is in store for all those who will be present at her performance. Desire Defrere was highly satisfactory as the Herald. The horses which appeared in the last act behaved gently and scared but little some of the chorus men and added by their presence to the pageantry of the scene. The stage management was excellent and the revival altogether meritorious.

"EDIPO RE" AND BALLET, DECEMBER 25 (MATINEE).

Ruffo in the third performance of "Edipo Re" and a program of ballet divertissements by Pavley and Oukrainsky and members of their ballet drew a large audience to the Auditorium on Christmas afternoon. The cast in "Edipo Re" was identically the same as at previous performances and did commendable work.

Relieving the heaviness of the opera, the ballet program proved a source of joy to the many admirers of the ballet masters. Pavley and Oukrainsky, who had arranged a most interesting and gorgeous list of dances. The opening number was a dance poem to the "Unfinished" symphony of Schubert, danced by several members of the ballet, headed by Pavley and Oukrainsky. One of the most cleverly artistic and remarkable dances of the afternoon was the Persian dance by Moussorgsky, in which Serge Oukrainsky revealed unusual terpsichorean feats and won a huge success. "The Dance of the Hours," from "Giocanda," likewise was a beautiful artistic gem. In fact, the same might be said of the entire program, which also contained a Bohemian dance by Grossman; the Liszt "Bacchanale," in which Andreas Pavley showed himself one of the best dancers on the stage today; the waltz from "Faust," Kreisler's "L'Ephemere," in which Mlle. Ledowa accomplished charming work as the butterfly that lives but a day; Glinka's "Mazurka," "Idylle," danced to Strauss' "Blue Danube" waltz, and a Torch Dance to Rubinstein music—one of the brilliant lights of the performance, done by Pavley, Oukrainsky and the Misses Shermon, Ledowa, Nemeroff, Dagmara, Elisius and Milar. Brilliant work was done by the entire ballet, which showed the remarkable accomplishments achieved by their masters, Pavley and Oukrainsky, who are due highest commendation for this

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thoroughly enjoyable afternoon. The opera orchestra under Alexander Smallens played good accompaniments for the dancers, although at times there was some difference between dancers and orchestra.

"BARBER OF SEVILLE," DECEMBER 25 (EVENING).

"The Barber" was repeated with identically the same cast heard at full tariff with but one exception, that of Macbeth, who replaced Galli-Curci as Rosina. Miss Macbeth finds in the role, in which, if memory serves right, she made her debut in this country, one of the best vehicles to display her art to best advantage. The role fits her exceptionally well and she fits it with her charming personality, artistry and agreeable organ. No greater tribute can be paid the others in the cast than to reiterate what was written last week—that the "Barber" had never been given as well in the last two decades.

"LA BOHÈME," DECEMBER 26.

Those who are advocating Blue Sunday would probably change their minds on the subject if they were made to come to a performance of "La Bohème" such as was presented by Amelita Galli-Curci, Alessandro Bonci, Giacomo Rimini, Dorothy Francis, Pietro Cimini and others. Mme. Galli-Curci has essayed the role of Mimi previously and won in it the full approval of the Chicago public. In stating that she has improved greatly in the role will not add luster to her reputation, but will enable this writer to formulate a desire—that of hearing often Mme. Galli-Curci in other roles besides those in which she has been heard in the past few seasons. The brilliant diva is just as much at home when singing lyric roles as she is in those old operas so dear to coloraturas. As long as modern composers refrain from writing gymnastic feats for artists, let one of them write a good opera in which Mme. Galli-Curci could interpolate here and there a mad scene or a bell song and for the balance let the opera be of our generation. Our elders enjoy fireworks; we enjoy them too, once in a while, but champagne sparkles only for a while and if taken in too large quantities is injurious to those who absorb it. Mme. Galli-Curci's vogue will last as long as she wants, but she would please herself more, as well as her innumerable admirers, would she once in a while sing such roles as Mimi in "La Bohème." On this occasion she was in glorious form, and no more need be said.

Alessandro Bonci may not look a poet, but he certainly sings like one. He was warmly applauded all through the course of the performance and stopped it after his narrative in the first act. Music students and others were again given a singing lesson by this master singer, whose admirers are legion. Giacomo Rimini was excellent as Marcel; likewise Dorothy Francis as Musette. The balance of the cast was adequate and Pietro Cimini gave a good reading of the score, though at times the tempo dragged beyond endurance, and this was especially notable during the first act; this may not have been the fault of the maestro.

"LA JACQUERIE," DECEMBER 27.

Marinuzzi's "Jacquerie" was repeated with the excellent cast heard at the two previous performances and headed by Yvonne Gall, Edward Johnson and Carlo Galeffi, with the composer directing at the conductor's desk.

"LAKME," DECEMBER 28.

The second performance of "Lakme" brought forth Mme. Galli-Curci in the title role, in which she was again at her very best. Tito Schipa repeated his former success in the role of Gerald, and Georges Baklanoff was an austere and well voiced Milkantha. Morin conducted.

"OTELLO," DECEMBER 29.

To present "Otello," one of Verdi's master works, an opera company must possess a robust tenor and this is a rare avis so rare, indeed, that the Chicago Opera Association, since its inception was never able to produce the work. It was surely to be given here with Slezak, but then the great Slavic tenor was a member of the Metropolitan, thus "Otello" had to expiate his crime in oblivion until an American tenor arose on the horizon and came on earth at the Auditorium, December 29. Charles Marshall is the name of the newcomer. His career until then had been an obscure one. Appearances in Italy under the name of Marziale, and one in Philadelphia preceded him here and his engagement by the management purely as accidental as lucky, and his debut due to Ruffo and Raisa who, desirous of singing the roles of Iago and Desdemona respectively, pleaded with the managers to give "a chance" to an American tenor. Reluctantly they acceded and Marinuzzi, fearing a disaster, retired to the side line to allow his first aide, Cimini, to assist in the operatic baptism of the find. Marshall, therefore, unheralded, was billed as Otello, and this simply in order that the opera could be given. Nothing else was demanded from him; he was to give his best and no more was expected. Mr. Marshall not at his best, as he was suffering from cold, was well enough to electrify his hearers by the power of his luscious voice and to carry everything before him. From his first entrance phrase, the new comer had his public in the hollow of his hands. He took his audience by surprise. He hypnotized it by the beauty of his song; here was a foil for Ruffo and Raisa—a man with a gigantic voice who knew how to manipulate his voluminous organ with great agility and flexibility and who also was at home on the operatic stage. No wonder that his hearers went to him as one and showered him under their vociferous plaudits. Ten recalls after the first act attested the frenzy in which he and Ruffo had plunged their auditors. Then came the first intermission, groups were found everywhere in the lobby, with but one name on their lips—"Marshall." "Who is he?" "Where does he come from?" "Why was he not heard before?" An American, a new Tamagno! Then came the second act, the same delirious scene likewise after the third and fourth act, and Marshall, the unknown, who had sung for a pittance, was made. His success was a complete triumph. The artists as surprised as the public, complimented him with words of encouragement, little suspecting then that Marshall was already a power in the operatic realm, a box-office magnet that will be used judiciously from now on by the management. What can he sing beside "Otello," asked ye scribe. Well, maybe next season we shall hear "La Juive," "William Tell" and perhaps this season "Samson and Delilah," with Besanzoni as his vis-à-vis.

Rosa Raisa, who is the idol of the public, was Desdemona. This is another of her best roles, as a matter of fact every part in which she appears seems to be her best. Beautifully gowned she looked ravishing to the eye and her por-

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trayal was on par of excellence with her singing. Her voice, an object of great beauty, was as clear as a bell, as colorful as a sapphire, now lyric, now dramatic and always enchanting to the ear. In her singing of the "Prayer" she reached the acme of artistry and all through the course of the opera, she gave full sway to her vocal resources and made one of the big hits of her career.

Ruffo was the Iago. This is sufficient to assure a careful study of one of the most interesting portraits in the baritone repertory. His Iago lacked slyness, and adroitness, but for that very reason it was more powerful. His is a brute, a ruffian, a master scoundrel, a most unsympathetic creature, a white gloved villain. A very clever study, well worth seeing. In glorious fettle he poured tones of such magnitude as to astound the tympanum and with Raisa he helped to make Marshall's debut propitious. This performance was billed as his farewell but the marvellous success of the production prompted the management to secure Ruffo for another appearance in Chicago in the same opera, this on January 16.

Marie Claessens was excellent as Emilia, likewise Civali, Dentale, Oliviero and Mojica in their respective roles.

If this review was concluded with that stereotype phrase "Cimini conducted," is would seem unjust to this reporter. Cimini did much more than conduct. He directed the entire performance in such splendid fashion as to call for superlatives. A routine conductor, modest, though learned, the score vibrated under his sure and strong baton. Well worth noticing was his reading of the difficult passages given to the chorus in the first act, the precise attack of the brasses in the same act, his forceful beat in the second and the suavity of tone with which his orchestra played the last act.

"LUCIA," DECEMBER 30.

"Sold Out," a sign most pleasant to the eye of managers and backers of any operatic enterprise, was posted five times during the week. Twice for Galli-Curci in "Lakme" and "Lucia," once for Mary Garden in "Aphrodite," once for Raisa and Ruffo, and once for Storchio. This was Galli-Curci's farewell to Chicago for this season. All Chicago musical and otherwise inclined, were on hand to acclaim the great diva to the echo. It seems puerile to write anew the virtues of the Madame, thus in stating that with Bonci, Rimini and Cimini, the opera was a delight to the throng, is sufficient to attest of the triumph scored by the perfect quartet. The encore rule had again to be broken by Mme. Galli-Curci and this was necessary, as the performance could not have proceeded had she declined to repeat part of the Mad Scene.

"APHRODITE," DECEMBER 31.

New Year's Eve was celebrated at the opera with Mary Garden in that dreadful opera, "Aphrodite," which was heard last season by the writer in New York and which had on this occasion its first and let it be hoped, last, hearing in Chicago. Why the Chicago Opera management should choose one of the worst French operas has been of late a problem that many friends of France have tried in vain to solve. It has been stated behind the scenes that Marinuzzi was anti-French and this is a calumny buzzed around by his enemies. France has produced great composers and there are in the French repertory many operas which have never been given in America and which have been successful in the country of their birth. Why then produce, one after another, French operas that have obtained only success d'estime from the French people? Who is responsible for bad management? Has Marinuzzi some authority or has he none? Is he the artistic director or only the head Italian conductor? Does he make the casts? In other words, is he responsible for the blunders as well as for the successes of the present season? If he is not, who is? Executive Manager Johnson?—a business man who knows a great deal about finance, but little, it seems, about making up a repertory, notwithstanding the help that he receives from a stage manager, who believes that he knows much more about casting an opera than really is

the case. In order not to accuse anonymously the man, his name is given—Joseph C. Engel, a routine man in his own element but totally out of place.

"Aphrodite," having been reviewed when presented in New York, nothing need be said regarding the artists, only that the house was packed from pit to dome and that Henri Morin tried his utmost to make the music sound better than it is in reality, and to him went the honors of the night.

"MADAME BUTTERFLY," JANUARY 1 (MATINEE).

"All passes, art alone endures." This proverb was again exemplified at the performance of "Butterfly," in which Rosina Storchio made her debut in the title role. Time may have been unkind in destroying some of the newcomer's low tones, but art has in Mme. Storchio a glorious exponent. Those who went to the Auditorium to hear a beautiful voice may have been disappointed, even though Mme. Storchio's upper register is still beautiful and here and there the vestige of a beautiful voice apparent. The voice with her today is only secondary. It is seldom that a reviewer is given a real thrill. This one, however, received many during the performance for which he expressed publicly his most sincere thanks to this great Butterfly. Happy, indeed, must Puccini have been to have secured Mme. Storchio to create the role of Cio-Cio-San, as a better interpreter could probably not be found anywhere in the musical world. One of the greatest of Italian actress-singers, she lived up to that reputation, and though it would be easy to criticise her singing, her lack of power in the low register and here and there faulty tones in the upper, several deviations from pitch and other musical errors, her performance was so splendid otherwise as to crown her a queen of Butterflies. A woman in her deep forties, Storchio is ravishing to the eye and would win surely many Pinkertons quicker than many young girls, as her personality is supreme. Good to look upon, she knows how to use facial expressions so tellingly that those who do not understand the text feel its meaning as though they were conversant with the Italian language. Her hands, too, speak; likewise her eyes, and she bubbles with enthusiasm. It is a pity that Mme. Storchio came to America so late in her career, as twenty, or even ten years ago, she would have created a furor. The management, however, was justified in bringing her, as her virtues are yet so numerous as to shine as a bright star among the wonderful constellation brought together under the Auditorium roof and it is pleasurable to have been allowed her acquaintance. Her reception at the hands of the Chicago public must have been most gratifying, as though accustomed to success, an added one at this period of her life must show her beyond doubt that art is recognized the world over.

Joseph Hislop was excellent as Pinkerton; likewise George Baklanoff as Sharpless. As has too often been the rule, the program contained mistakes—Giacomo Rimini, billed as Sharpless, did not sing; likewise Constantin Nicolay, programmed as the Imperial commissioner was not in Japan on New Year's Day, the trip having been taken by Civali, who sang the role heretofore given to Nicolay. It is again the painful duty to take to task the management for casting Dorothy Francis as Suzuki. Miss Francis is a dramatic soprano, who has done excellent work since the beginning of the season and who, it seems, for some unpardonable reason, was put in the discard by the management and being shuffled out of place when given a part generally sung by a contralto. It is true, that probably no one else was to be found among the contraltos and mezzos of the company to sing the role; thus, a dramatic soprano of great promise had to suffer and no worse punishment could have been inflicted. Not that Miss Francis was unsatisfactory, but a dramatic soprano is a dramatic soprano and this was made most evident in the duet of the second act between Butterfly and Suzuki. That she did as well speaks volumes for her musicianship and extensive compass.

Marinuzzi gave an illuminating reading to the score and showed conclusively by the manner in which he directed it the enjoyment he derived from its music, and that same enjoyment was given its auditors. RENE DEVIRES.

PAUL DRAPER TO SPECIALIZE IN TEACHING SONG INTERPRETATION

No announcement should be of greater interest to all students of singing than that Paul Draper will devote his time in the future to the teaching of song-interpretation. Mr. Draper, although an accomplished pianist, will not follow the methods employed by most accompanists and coaches, of imparting his ideas about songs from the disadvantageous position of the piano; instead he will sit in judgment upon his pupils who will sing for him to accompaniments furnished by Mr. Draper's own accompanist. Nor will Mr. Draper attempt to impart methods of vocal production. Such the singer must either have acquired or be acquiring under teachers of the voice.

Mr. Draper's methods are therefore novel, but none the less sure to result in greater benefit for his pupils. In the case of the average coach the student of singing works at a disadvantage, for the teacher, having to devote the major part of his energies to the sheer mechanics of playing the piano, cannot in the nature of things give as much attention as he ought to the total effect of the student's singing.

For years Mr. Draper has enjoyed an enviable position as probably the greatest student of song-literature in America. Before he entered upon his two years' service in the army he gave many song recitals in New York, recitals that revealed his consummate mastery of song style and introduced to American audiences scores of songs that were only slightly familiar and which, because of their peculiar difficulties, were not likely to be placed on programs by the general run of singers.

Paul Draper began his musical studies with a view to becoming a concert pianist, and for such instruction went to Munich in 1906. There he studied harmony, the theory of music, and kindred subjects in the Royal Academy, and the piano with August Schmid-Lindner, who was the closest personal friend of Max Reger.

Two years later Mr. Draper moved to Vienna and worked under Theodore Leschetizky. Unfortunately, however, at the very moment when Mr. Draper was ready to make his debut as a pianist, he developed neuritis of the left hand. The condition did not yield to treatment and finally the verdict was handed down that all pianistic ambitions must be dropped. With pianism out of the question Mr. Draper departed for Florence to study voice. There he worked under the direction of Isidor Braggiotti for two years, after which he went to London to study interpretation with Raimund Von Zurmuehlen. It was this association over a period of five years to which Mr. Draper owes his consummate knowledge of the art of songs, for Von Zurmuehlen has long been recognized as one of the greatest coaches of this time. With the venerable teacher Mr. Draper made an exhaustive study of the songs of all nations, beginning with the folk sources and coming down to the most modern examples of the song form.

SINGS WITH BOSTON SYMPHONY.

It was in the musical season of 1915-16 that Paul Draper returned to America. That first season he gave four recitals, three in the Little Theater and one in Aeolian Hall. All were devoted to German lieder. Dr. Muck, at that time conductor of the Boston Symphony, found in this singer the single interpreter to whom he might entrust the introduction of works of more than extraordinary difficulty, and accordingly Mr. Draper appeared as soloist with the Boston organization four times that first year, singing the tenor solo in a Reznicek tone poem, the Mahler series "Lieder eines fahrenden Gesellen," and the tenor part of Liszt's "Faust" symphony. At Mr. Stock's invitation he repeated the Mahler series with the Chicago Orchestra and then in a second program sang two unfamiliar arias by Bach.

The following season Mr. Draper continued his unusual song recitals in New York, giving three programs in the Princess Theater. All were productive of serious critical consideration for in the course Mr. Draper sang in their entirety the "Winterreise" and "Schöne Müllerin" cycles of Schubert and Moussorgsky's "Lieder und Tænen des Todes." A contemporary newspaper account of the "Winterreise" cycle provides the best evidence of this achievement. The writer said in part: "One seldom has an opportunity nowadays of hearing Schubert's entire 'Winterreise' cycle in a single concert. Even individual selections from the twenty-four songs are none too common. The 'Lindenbaum' is still a familiar melody. 'Die Post' and 'Gute Nacht' are sometimes found on recital programs with a possibility of 'Der Wegweiser,' 'Das Wirtshaus' and 'Der Leiermann.' To sing the entire cycle is a task of stupendous difficulty. The mere demands upon the range of the voice and the ear and memory of the performer are unusual. Added to all this is the fact that most of the songs cry out for a natural vocal beauty and conversely emphasize the slightest trace of ugliness. Finally, the entire cycle is based upon a sentimental conception utterly foreign to modern ideas of man's love for woman and its effect upon his character. Paul Draper interpreted the complete 'Winterreise' at the Princess Theater last evening. That this young American tenor should have been able to accomplish the feat at all is remarkable. That he succeeded not only in holding the interest of his audience but in increasing it to a real enthusiasm at the close is nothing less than extraordinary. For 'Die Winterreise' is not easy music to listen to. It is a crescendo of melancholy, a gathering wail of morbid sentimentality, which is

never completely healthy and often threatens to become maudlin. Mr. Draper did not attempt to alter the spirit either of the poet or the composer. He made himself a thoroughly convincing German youth of the early nineteenth century, expressing every exaggerated emotion with such sincerity and apparent spontaneity that the elaborate art of his performance might easily be overlooked."

And it is to the teaching of such art that conceals art that Mr. Draper will dedicate his time in the future. When seen recently by a representative of the *MUSICAL COURIER* he outlined his methods of teaching, laying considerable evidence on the differences between his and the methods of others.

"First of all," he said, "I want everyone to understand that I am not a teacher of vocal production. When my pupils come to me I take it for granted either that they are accomplished producers of tone or that they are working with an expert whose business it is to teach tone production. In this connection I wish you would emphasize the fact that never in my studio will a pupil be urged to produce tone in such a way as to interfere with the methods of his or her vocal teacher. I want this emphasized because so many teachers of voice hesitate to have their pupils work with a coach, knowing that the coach only too often goes beyond his province and interferes with the vocal production."

"In the second place, I can give all my attention to the singer. Many coaches are, I am sure, so busy attending to the accompaniments they are playing that they cannot by the very nature of human affairs give the proper attention to what the singer is doing. You cannot divide your powers of concentration and produce the best results. When a pupil comes to me he stands before the piano and, with my accompanist playing the piano part, sings his songs

to me as he would to an audience. Hence, my suggestions and instruction are based upon such observation as the singer must undergo when he appears before an audience in public.

M. L.



PAUL DRAPER,

Who will hereafter devote his entire time to the teaching of song interpretation.

MUSIC CONFERENCE OF MOVING PICTURE INTERESTS

A musical conference of moving-picture interests is to be held January 24, 25, and 26, in New York under the auspices of the Moving Picture News. Ernest M. Voigt, who has been more or less a pioneer in urging the importance of the musical element in moving picture performances, will address the conference on the moving picture as a factor in the musical development of this country. Mr. Voigt was instrumental in the decision of the New England Conservatory of Music to give a course for moving picture organists. His active interest in the subject is indicated in the following letter which he has sent to the directors of more important music schools throughout the country:

On January 24, 25 and 26 a conference will be held in New York City by moving picture producers, managers and representatives of the moving picture trade in general, at which the subject of music and moving pictures will be discussed; in fact, music and its relation to moving pictures is to be the sole topic of the discussion. One of the most important phases of this subject is the practical training of moving picture musicians, and this we believe to be of special interest to all institutions where music is taught, as it unquestionably opens a wide field with unlimited possibilities.

Until quite recently, serious musicians had never considered the accompanying of moving pictures a dignified profession. But now they are beginning to realize that the musical interpretation of moving pictures is, indeed, an art and a profession. As such, it requires practical training, the same as any other. Musicians of note, the country over, are making intelligent and determined efforts to supply the need that undoubtedly exists in this field, and they are devoting themselves to this new calling with the result of not inconsiderable pecuniary benefit to themselves and of greatly increased enjoyment to the audiences. More is demanded of moving picture organists and pianists than merely to play their instrument well. There are certain qualifications which can only be acquired through practical instruction and experience.

It is the essential service that music schools can render some of their students by providing them with an opportunity to gain this training which will fit them for an interesting and remunerative occupation outside of the teaching field, to which they are prac-

tically restricted today, unless they possess unusual attainments as performers.

The purpose of this letter is to inquire whether you have ever seriously considered this matter from the educator's point of view. If not, you will perhaps do so now, and let us have an expression of your opinion. Your observations, whatever they may be, will be greatly appreciated as we intend to read a paper at the musical conference, proposed to be held next January, and in which we would like to report the attitude of the leading music schools of the country.

If you should desire further information, we invite your correspondence, as we are able to make concrete suggestions which will enable you to give your pupils the opportunity to find new and lucrative employment for their talents.

Yours very truly,
(Signed) THE BOSTON MUSIC COMPANY.

Aurelio Giorni Weds

Aurelio Giorni, pianist and composer, started off the New Year by getting married. The bride was Helen Emerson Miller, daughter of Mr. and Mrs. Spencer Miller, of South Orange, N. J., and the ceremony took place at the Church of the Holy Communion, the Rev. George A. Hanna officiating. A special feature of the wedding was the processional and recessional music, composed by the bridegroom, dedicated to the bride and played for the first time on this occasion, by George Tilson, of New York. After February 1, Mr. and Mrs. Giorni will be at home at 104 West 94th street, New York. The groom is well and favorably known in the music world.

Blochs to Perform New Sonata

The first performance of a violin and piano sonata by Ildebrando Pizetti will be given by Mr. and Mrs. Alexander Bloch at their second recital in Aeolian Hall on Monday evening, January 10.

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Maier and Pattison Score Brilliant Success with Boston Symphony Orchestra

The Two Distinguished Pianists Offer Interesting and Delightful Program, Including "Three Impressions of Nature," by Malipiero, Played for First Time in America—Josef Rosenblatt, Ruth Clug, Santi Giuca and Leon Tumarkin Give Recitals

Boston, Mass., January 2, 1921.—Guy Maier and Lee Pattison, thrice admirable two-piano team, gave a fresh demonstration of their familiar talents when they appeared as soloists (soloist is more pertinent) with the Boston Symphony Orchestra, Thursday evening and Friday afternoon, December 23 and 24, in Symphony Hall. Mozart's concerto in E flat for two pianos, replete with charming simplicity and grace, furnished adequate test of the mettle of these single-toned pianists, and the net musical result was a revelation, displaying their flawless technique and undivided emotional response to the poetic content of Mozart's delightful score. With unfailing instinct and ability Messrs. Maier and Pattison sensed and communicated the sparkle and serenity of the music in hand with almost miraculous perfection of ensemble. Recall after recall was their reward, and it was richly earned.

"Three Impressions of Nature," by Malipiero, was played for the first time in America at the concerts. These "Impressions" are distinguished by the names of birds: "Black-cap," suggesting autumnal melancholy; "Wood-Pecker," in the form of a rhythmic scherzo; and "Owl," suggestive of nocturnal peace. The music is highly imaginative and is written with an economy of means which has not always stamped the ultra-modern expression of this composer. Mr. Malipiero has successfully evoked the atmosphere which he here sought to portray in tones, and the new work was well received. Another novelty which stirred the audience's profound admiration was a fragment, "The Quest of God," from d'Indy's music-drama of St. Christopher. The composition, like everything from the French writer's pen, is masterfully written, with a rare knowledge of harmonic and instrumental skill. Of greater importance to the permanent value of this music, however, is the lofty religious exaltation in which it was conceived. The appeal is not sentimental, but rather intellectually emotional with d'Indy's

characteristic aloofness and austerity. It is none the less impressive and another performance of the work this season will be welcome.

The program opened with Mozart's vivid overture to "Don Giovanni," and closed with a not altogether animated "Dance Rhapsody" from Delius.

JOSEF ROSENBLATT PLEASURES IN ANNUAL RECITAL

Josef Rosenblatt, celebrated Jewish cantor, returned to Boston for his annual recital Sunday afternoon, December 26, in Symphony Hall. Mr. Rosenblatt was heard in the customary program—ancient liturgical music, an aria from "Carmen," songs by Beethoven and Schumann, and a lighter miscellany from American composers. Mr. Rosenblatt's skill with the ornate music of the synagogue never fails to arouse his large local following to a high pitch of enthusiasm, and a generous supplementary program is the inevitable response.

RUTH CLUG MAKES DEBUT.

Ruth Clug, pianist, was heard here for the first time Wednesday evening, December 29, in Jordan Hall. Shunning the moderns, Miss Clug arranged an exacting program, obviously designed to display her abilities. It included Bach's chromatic fantasia and fugue, a sonata in F major by Mozart, Beethoven's thirty-two variations, five pieces from Chopin, and, for a brilliant closing number, Liszt's twelfth rhapsody.

SANTI GIUCA AND LEON TUMARKIN GIVE JOINT RECITAL.

Santi Giuca, tenor, and Leon Tumarkin, pianist, gave a joint recital Thursday evening, December 30, in Jordan Hall. Mr. Giuca sang operatic airs from "Carmen," "Pagliacci," "The Masked Ball" and "The Girl of the Golden West," and numbers by Italian composers. Mr. Tumarkin was heard in familiar pieces from Liszt and Chopin.

management for the season 1921-22. Miss Lazzari expects to go to South America this summer and will be available for a limited number of recitals, concerts and orchestral appearances starting October 1.

Course for Moving Picture Organists

An experiment which will be watched with interest by music schools throughout the country is the decision of the New England Conservatory of Music to undertake a course for moving picture organists. This course will be given, beginning with the February term, under the direction of

BLOCH AND SOKOLOFF SHARE HONORS IN CLEVELAND

On Thursday evening, December 30, the Cleveland Symphony Orchestra, Nikolai Sokoloff, conductor, played Ernest Bloch's symphony in C sharp minor for the first time in that city. Mr. Bloch, who is director of the Cleveland Institute of Music, wielded the baton, conducting his work for the fifth time. The composer was accorded a tremendous ovation and was obliged to reappear five times, members of the orchestra also sharing in the applause. The work was superbly rendered and the critics were unanimous in their praise, describing it as a "masterpiece among modern symphonies."

Conductor Sokoloff was the soloist of the evening and he was the recipient of a reception that was none the less enthusiastic after his glowing and subtle performance of the Chausson Poeme. Arthur Shepherd, assistant conductor, directed the accompaniment for the violin solo. Chabrier's bourree fantasie closed the program.

Edith J. Lang, and will provide training of a theoretical and practical nature. Miss Lang, who is organist at the Exeter St. Theater in Boston, will be recalled as the author of a comprehensive and very popular text-book for moving-picture organists, published last year by the Boston Music Co. The course is undertaken primarily to ascertain the demand for such training, and, if successful, it will become a regular part of the school curriculum.

WHAT THE JURY THINKS

Germaine Schnitzer, Pianist, December 21

Evening Sun
The sweep and boldness of Mme. Schnitzer's playing was once more in evidence; also the broad understanding she has always had of what she played.

Evening Mail
She is of course a pianist with individuality and a most sympathetic mode of expression. Mme. Schnitzer has distinction and fire with the technical mastery for the supporting background.

Evening Journal
Mme. Schnitzer is merely going for a tour in South America—where they like her playing, by the way, better than they seem to do here. There was no new dispensation in Mme. Schnitzer's playing last night—it was still a matter of hard and cold digital cleverness.

Rosa Ponselle in "Don Carlos," December 23

Tribune
Miss Ponselle's velvet voice was poured out with ceaseless tonal opulence in Elizabeth's music.

Herald
Miss Ponselle was neither quently nor tear compelling, neither most musical nor most melancholy.

Mr. Didur in "Don Carlos," December 23

Tribune
He was vocally on his mettle and carried the trying scene in the last act with telling effect.

American
Didur offering substantial compensation for his lack of vocal sonority.

Rosina Galli, Ballet in "Don Carlos," December 23

Herald
Miss Galli, according to her habit, danced admirably, so admirably that the candid observer must have regretted that Verdi had not seen her before he composed the leaden-footed music to which the dancer had to fit her steps. But despite the music the ballet was the one cheerful episode in an evening of woe.

American
The third act, which begins with the tiresome and entirely superfluous ballet, elaborately and uninterestingly performed by Rosina Galli and her choreographic disciples.

Mario Chamlee in "Butterfly," December 24

Tribune
Mario Chamlee sang and acted with distinction.

American
His performance on this occasion was rather colorless, not to say monotonous.

Dickinson's "Friday Noons" Resumed

The Friday noon "hour of music" given at the Brick Church, New York City, under the direction of Clarence Dickinson, every Friday from New Year's until Easter, will be resumed for the season on Friday, January 7, when Handel's "Messiah" will be presented with full chorus and Inez Barbour, Rose Bryant, Reed Miller and Frank Croxton, soloists. January 14 a Mendelssohn program will be given with the co-operation of Edith Chapman Gould, soprano, and Frances Goldenthal, violinist; January 21, a Wagner program, with Lambert Murphy, tenor, and Sara Gurovitch, cellist; January 28, a Saint-Saëns program, with Nevada Van Der Veer, contralto, and Mildred Dilling, harpist, assisting artists.

Arrival of Hamilton Murray O'Hara

Geoffrey O'Hara, the composer, has just become the proud papa of a boy, so proud, in fact, that he forgot so unimportant a detail as the date of the birthday in informing the MUSICAL COURIER of the happy event. Mrs. O'Hara and Hamilton Murray—which is the name attached to the youngster—are both doing well. He (Mr. O'Hara) is also doing well.

Lazzari with Metropolitan Musical Bureau

The Metropolitan Musical Bureau announces that Carolina Lazzari, contralto of the Metropolitan Opera Company, who is widely known throughout the United States and Canada through her recitals, will be under its

"The greatest menace to the correct teaching of Voice Culture, namely, critical analysis, must at all times be avoided. Voices cannot be cultivated to beauty of tone and natural functioning through analysis, but they can be developed to such a state of fineness and purity through routine drilling of constructive vocalizing as to surpass the expectation of the most ambitious and hopeful student."

—FREDERICK H. HAYWOOD



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HAMERIK SCORES UNIQUE SUCCESS AS A SYMPHONIC CONDUCTOR IN COPENHAGEN

(Continued from page 5)

translated into English by the composer's mother. A symphony in four movements is to be played at his next concert in December.

MME. GRIEG CELEBRATES SEVENTY-FIFTH BIRTHDAY.

Asger Hamerik, the father, now a man up in the seventies, although enjoying the best of health, is not musically active; but still studies the *MUSICAL COURIER* from cover to cover. Mrs. Hamerik is a central figure in all musical life of Copenhagen, and her home is a meeting place for all musicians of note. A typically American spirit of hospitality prevails.

Among others that Mrs. Hamerik often entertains is Mme. Edward Grieg, wife of the distinguished Norwegian composer. Mme. Grieg is now recovering from a severe operation, but she attended the Ebbe Hamerik concert, and when I went into the artist's room to see Mr. Hamerik, she was standing there, embracing him and wishing him success. Tomorrow she celebrates her seventy-fifth birthday and the different musical societies of Copenhagen have arranged to give a great banquet and concert in her honor. This definitely contradicts the news of Mme. Grieg's death which I once read in a Los Angeles paper. She is certainly very much alive today.

DENMARK'S FAVORITE PRODIGY.

Again Tossy Spiwakowsky, this boy of twelve, has returned to Copenhagen and created a sensation with his masterful violin playing. It was a capacity house that greeted him at his farewell concert in Odd Fellows. He fears nothing; even the Tartini "Devil's Trill" sonata offers no obstacles to him. He went at it as the most natural thing in the world; larghetto effettuoso, tempo giusto, grave and allegro assai through the whole thing without one detectable error. Then a few minutes' pause and with the same fervor he played the Bach sonata in E major, without accompaniment. There was no hesitating, no unnecessary stops and not a note left out. It seemed as if sometimes he were angry at the violin, because it would not give out more sound, and then in other passages he treated it with the greatest delicacy, as for instance in the "Caprice Viennoise," of Fritz Kreisler. It is remarkable to hear what delicate harmonics and double stops he can produce on his instrument. It is all there. His last number was one seldom heard, owing to its difficulty—Wieniawsky's fantasy on "Faust." This piece, of course, craves the assistance of a good accompanist which in this case was the violinist's elder brother Albert, a candidate for the conductor's desk. The applause seemed endless.

EUGEN D'ALBERT.

As a shooting star Eugen d'Albert arrived in Copenhagen on November 17. The daily papers had a busy



EBBE HAMERIK,
Composer and director.

time getting an interview with this distinguished musician and one and all from the largest to the smallest paper here, devoted several columns to him and his art. On the evening of his first recital he gave an all Beethoven program. His operas have been performed here of late but have met with only fair success. It is curious, moreover, that he did not succeed in filling the great hall of the Odd Fellows Building. After this appearance he is off to South America, the new Eldorado for artists with German reputation.

ARTHUR SCHNABEL AND OTHERS.

Another pianist, Arthur Schnabel, has recently given several concerts here, and has proved himself to be an artist of the first rank. Jascha Spiwakowsky, brother of the little violin wonder, Tossy, appeared as piano soloist at a symphony concert under Schnedler-Peterson, the beginning of a Scandinavian tour. A four-hand piano recital given by Vic'or Bendix and Mme. Dagmar Bendix deserves notice. Mr. and Mme. Bendix are our foremost local pianist, and their joint recital aroused great en-

thusiasm. Another local artist of great promise is Holger Prehn, cellist, who was both soloist and conductor at a recent concert here.

A NEW "TOSCA."

The "Centrum centorum" of drama and opera in Denmark, the Royal Theater, gave a magnificent revival of "La Tosca" on November 12 with new scenery and "new" artists. It was very elaborately staged. The cast for this opera included Tenna Frederiksen as Tosca, Niels Hanson as Cavaradossi and Albert Hoeborg as Scarpia. All seats for this performance were sold out at a double price and it was worth it.

S. P.

SAMETINI OPENS NEW ORLEANS PHILHARMONIC CONCERT SERIES

Violinist Scores Pronounced Success—Ferdinand Dunkley and Cecil Fanning Both Give Recitals

New Orleans, La., December 15, 1920.—The Philharmonic Society's afternoon concerts were inaugurated Saturday, December 11, with Leon Sametini as the attraction. A large audience paid tribute to the occasion. Mr. Sametini proved himself one of the very finest violinists heard here in years. His beautiful, vibrant tone; his always adequate yet unobtrusive technical equipment; his sane, scholarly and fervid interpretations, combined in making his recital a treat that must be regarded as exceedingly rare. His performance of the Mendelssohn concerto was as beautiful as anything ever heard here. It was replete with beauty of outline, wholesome sentiment and brilliancy. Mr. Sametini will always be welcome here, where he has left such delightful remembrances.

FERDINAND DUNKLEY IN RECITAL.

The recital by Ferdinand Dunkley at Jerusalem Temple on December 7 was a most enjoyable affair. Mr. Dunkley, formerly of this city, recently of Seattle, and now of Birmingham, is one of the best exponents of the organ. At his recital he again displayed those admirable qualities of musicianship and poetic insight which have always characterized his playing.

Cecil Fanning Scores.

Cecil Fanning, who was heard at the St. Charles Hotel in recital recently, more than confirmed all previous impressions. Indeed, he returned to his many friends and admirers an even better artist than when they last heard him. His beautiful baritone has gained in volume, and his powers of interpretation still hold magic sway over his hearers. His singing of the ballad, "Archibald Douglas," evoked rounds of applause.

H. B. L.

American Tryptich Heard Again

Under the auspices of the Evening Globe, the great American Tryptich of Operas—"Shanewis," "The Temple Dancer" and "The Legend" was given recently with unusual success to an audience of over 1,500 people, in recital form. John Adam Hugo was at the piano for his work, Joseph Carl Breil directing his opera. Charles Wakefield Cadman was unable to be present, but his librettist, Nelle Richmond Eberhart, took charge. The stories of the action of each of these operas were read by Charles D. Isaacson, who was chairman of the evening, and the assisting artists were: Constance Eberhart, mezzo soprano; Carolyn Andrews, soprano; Torre Sommers, contralto; Ralph Soule, tenor; Catherine Dover Henderson, soprano; Pierre Remington, bass; Jeanne Turner, soprano. Marcella Geon ably assisted at the piano.

Levitzi to Play Under Mengelberg

Mischa Levitzki will be one of the first soloists to appear with the National Symphony Orchestra after Willem Mengelberg assumes the baton, his original dates having been changed to January 20 and 22. Between these two performances he will appear at one of the Biltmore Morning Musicales on January 21.

Letz Quartet's Southern Tour

Orlando, Fla., is the latest addition to the Southern tour which the Letz Quartet will make, beginning January 28. The quartet has also been booked for a concert at the University of North Carolina, February 15.

FRANKFORT-ON-THE-MAIN SHOWS GREAT INTEREST IN SCHREKER'S WORKS

Novelties Are Featured on Programs Which Attract Unusual Attention

Frankfort-on-the-Main, December 1, 1920.—Would you like to hear a "Dekovor-Meako-Concert?" Go to Frankfort-on-the-Main. You may arrive just in time for the last one, but you will hardly penetrate into the linguistic cabals of "Dekovor-Meako." I did not try it. Its programs, however, are by no means cabalistic. They include, for instance, a melodramatic setting of Andersen's famous fairy tale, "The Nightingale," by the German composer Winteritz, which is a model of unproblematic clearness in comparison with Igor Stravinsky's well known and fascinating operatic version. Another novelty is a little work by Franz Schreker, the composer who on several occasions has been indicated to the readers of the *MUSICAL COURIER* as one of the most gifted and successful present day operatic writers of Germany. The Frankfort Opera House, as is well known, is the foremost sponsor of this rising star. No less than four of his operas have had their premieres here. No wonder, then, that over-zealous friends are beginning to empty the paper baskets of the new saint-master to hunt for precious scraps from his early period.

It does not seem that his setting of Oscar Wilde's "Birthday of the Infanta," which was to be "dekovormeaked" one of these days, but owing to the indisposition of some artist had to be postponed, will add anything to Schreker's fame. It was published as a suite of dances and has been somewhat re-edited by the composer for the performance in question. Americans will be interested in the fact that John Alden Carpenter's charming ballet-pantomime, done by the Chicago Opera Association with the Ukrainian Bal-



FRITZI MASSARY.

Called the Lillian Russell of Germany, she is creating the greatest sensation of years over there, especially in Berlin, where she is playing the principal role in a new operetta which has just been produced there and written by Leo Fall, author of "Dollar" and various other Princesses well known to Broadway. In Berlin you hear of almost nothing else. She is the talk of teas and salons, the flappers all envy her, the young men sigh for her. Her name is on cigarettes, on perfume bottles and whatnot. She is the best advertised article in Germany. "Fritzi Massary in 'The Spanish Nightingale'" in foot high letters on every street corner is what one sees just now. (See Berlin letter on page 6.)

Schubert Oratorio Gives "The Messiah"

Newark's Schubert Oratorio Society recently was heard in its annual performance of "The Messiah" at St. Paul's Church. The work was presented by about fifty singers, with approximately twenty-five musicians in the orchestra, but, under the efficient direction of Louis Arthur Russell, the volume of tone produced seemed to come from a much larger body of singers. Charlotte Peegé was the contralto soloist, and won especial praise for her excellent singing of "He Shall Feed His Flock" and "He Was Despised." The bass part was allotted to Harold Land. A spirited rendition was given by him to "Why Do the Nations So Furiously Rage Together?" Caryl Bense, soprano, acquitted herself well after she overcame her nervousness. The other soloist was Charles Troxell, who proved himself a well schooled tenor.

Vera Curtis in Performance of "Faust"

Vera Curtis, of the Metropolitan Opera Company, will sing the part of Marguerite in a concert performance of "Faust" to be given by the People's Philharmonic Choir, Frederick W. Wodell, conductor, in Jordan Hall, Boston, tonight, January 6.

Riccardo Martin with the Culbertsons

Arthur and Harry Culbertson, the New York and Chicago managers, announce that Riccardo Martin, the well known tenor of the Chicago Opera, is now under their exclusive management.

let and Adolf Bolm, already has two German competitors: Schreker's more modest but graceful score for piano, and a ballet by Bernhard Sekles, a Frankfort composer of undeniable talent, who owes his reputation chiefly to his opera "Schahrasade" (this is the newest spelling of the narratress of the "Arabian Nights"), played quite successfully throughout Germany. Its music is a clever synthesis of Oriental sensuousness and color, and classic soberness of melodic line.

OPERATIC PROGRESSIVENESS.

Frankfort is not only the citadel of Schreker's glory; it is today—or has been during late years—the most progressive city in Germany, as far as the production of modern opera is concerned. While the little Berlin Staatsoper, for instance, a part of the eternal Strauss and the inner ring of neo-Wagnerian epigones, has been and practically is as yet closed to every outsider and newcomer, and only now is beginning to admit one of the older works of Schreker, the Frankfort Opera House on the contrary has kept its doors wide open for the talents of our time. Dukas ("Ariane et Barbe-Bleue"), the young Rudi Stefan (victim of the war, whose "Die ersten Menschen" we discussed in our last Frankfort letter), Debussy, Delius, Stravinsky (whose "Petrouchka" is to be staged this winter), Sekles, Busoni with two, and Schreker with four operas, are soon to be followed by the long prepared and rather belated production of "Boris Godunoff," by Moussorgsky, whose only German hearing thus far was at Breslau.

DR. HEINRICH MOELLER.



NO INCREASE IN TAX!

While most of us are sound asleep or indifferently leaving it to somebody else to look after, there seems to be very real danger that the Ways and Means Committee of the House of Representative will report out a bill just doubling the tax on concert tickets, raising it from the present ten per cent. to twenty. If everybody would take as much personal interest in the matter as does Jessie Masters, the contralto, there would be a good chance of defeating it. Wherever she sings, she brings the attention of as many people as possible to the matter, asking them to write to their representatives in Congress to protest against the proposed increase. The snapshot shows her on a recent visit shaking hands in Washington with Representative Lucian Parrish from Texas, who promised to oppose the adoption of an increase.



GLADICE MORISSON,

The French soprano, who sang with much success on December 31, 1920, in Waltham, Mass., at a celebration given under the auspices of the Waltham Woman's Club.

JOSEPH PIZZARELLO

Sailed early this month for France, where he will establish studios both in Paris and Nice. The latter is his native place and there he has purchased a handsome villa, which he will call "Bel Canto." A number of his pupils are contemplating going to Europe to continue their studies with Mr. Pizzarello, who has left a great many friends and pupils behind him. Many of his young singers are now before the public, one of his more recent artist-pupils, Rula Ray, having just returned from an operatic engagement in Mexico City, where she scored much success in the leading roles of "Aida," "Tosca," "Cavalleria Rusticana" and "Forza del Destino"; she has been re-engaged for next season. Another of his singers, Elizabeth Schaub, soprano, will be in charge of his Carnegie Hall studio and will teach his method. (Above) Joseph Pizzarello, and (below) the Villa Bel Canto, which he recently purchased in Nice.



MARIE PADDLEFORD

Was presented by her mother, Mrs. George Paddleford, of Hollywood, Cal., at a charming tea, and assisted by notable artists. Marie Paddleford made a most successful debut as a coming singer, her lovely soprano voice of fine quality being heard to advantage in a group of modern songs sung in a delightful manner. She was assisted by Raymond Harmon, tenor, whose pupil she is; Constance Balfour, well known soprano; Sol Cohen, violinist, and Charles T. Ferry, composer-pianist, whose exquisite accompaniments contributed largely to the success of the affair. This brilliant occasion also served to announce the engagement of Miss Paddleford to Mr. Ferry, and representative musical and society people gave sincerest congratulations to the happy pair. Mr. Ferry's delightful songs were sung by each singer and created great enthusiasm.



CECIL ARDEN

Scored a decided success on December 12 in her first appearance in New Bedford when she sang at the opening concert of the Cercle Gounod. The premiere group contained "Del Mio Core," Haydn; "The Mermaids' Song," Haydn, and "O No John," which pleased her audience so much that she was obliged to answer several curtain calls. In her second group she gave two very beautiful new songs for the first time. These were poems by Tagore set by Buzzi-Peccia. She also sang Fourdrain's "Carneval" and "Vorrei" (Tosti). At the close of this group she responded with the "Habanera" from "Carmen" and "Carry Me Back to Old Virginny." On December 19 she appeared at the New York Hippodrome and pleased greatly in the galaxy of stars that were assembled in one of the biggest programs ever given there. Miss Arden sang "Lieti Signor" from "Les Huguenots" and the "Habanera" from "Carmen."



WINIFRED BYRD,

The magnetic American pianist, who has been spending the Christmas holidays at her New York home, but who will go on tour again beginning on January 7, through Ohio and Michigan. On January 9, Miss Byrd will make her first appearance in Cleveland at the New Masonic Auditorium on G. Bernardi's Course. Returning to the metropolis she will give an Aeolian Hall recital on February 2, after which she leaves for a tour of New York State.

REVIEWS AND NEW MUSIC

THE JOHN CHURCH COMPANY
Cincinnati, New York and London

"At Sign of Twilight," Song, by Carl Hahn

Here we have another handsome title page in several colors, so attractive that one opens the music to see what follows. The song itself, by the popular conductor of the Euphony Society of New York and the Brooklyn Arion Society, is fluent and vocal in style, with a sequence of chords and harmonies of extremely pleasing nature. It ends:

"Oh, child of earth,
Dost thou not know
The all creative unseen hand
Hath wrought the picture there, for you?"

"Sunbeam," Song, by Franco Leoni

The somewhat difficult accompaniment of this song makes it a bit awkward for many singers who depend on their own playing. It is well worth working on, being in a rapid and playfully humorous style. It begins very softly, and hardly anywhere is there a loud phrase. The composer, born in Milan, Italy, has become Anglicized by long residence in London, and this song is one of his best.

"Song Is So Old," Music by Axel Raoul Wachtmeister

This song of two pages has considerable variety of melody and harmony, is of refined nature, with a good climax at the end, for high and low voice. Dedicated to Berta Reviere.

"Ghosts," for Piano, by Axel Raoul Wachtmeister

That the composer of "Song Is So Old" can also write for piano is proven in "Ghosts." Introducing this piano piece, he prints the following: "There is great commotion in ghostland. The astral world is being too quickly filled up with disembodied souls, fresh from the battlefield with earthly thoughts in their minds, bringing the whole astral space into confusion, where literally 'thoughts are things.' So the ghosts assemble in conference; they come from all parts, young and old, male and female, serene and unhappy, but all with one thought in their minds, with one wish in their hearts: 'O, friends of the earth, cease this eternal strife, not only you hurt yourselves, but you also retard our progress toward the heavenly spheres. We pray for you here in ghostland, that peace may once more reign on earth.'"

Of course the work is full of unusual passages and chords, fleeting fast and soft notes, thumps in the low bass, diminished seventh chords and all manner of suggestions of spooks.

"Toccata," for Piano, by Arthur Nevin

The brother of Ethelbert Nevin is fast gaining a reputation for superior musicianly compositions. His Indian opera, "Poia," was produced under the conductor, Muck, in Berlin in 1904, before the late Theodore Roosevelt and other distinguished world lights.

He is now head of the music department of the University of Kansas City, in Lawrence. This "Toccata" is a difficult composition, running along in rapid sixteenth notes, not to be attempted by any one but a first-class pianist.

"Minuet in the Old Style," for Piano, by Jessie L. Gaynor

This is another composition from out the West. Mrs. Gaynor being a resident of Missouri. It is in strict style, with periods of eight measures, about grade three, pretty and graceful throughout.

"Who's Who in Navy Blue," March for Piano, by John Philip Sousa

Composer and conductor John Philip Sousa having attained the title of "Lieutenant-Commander, U. S. N. R. F.," has added this

new work to his already large collection. It is one of his typical ever-youthful and fresh marches, dedicated to the class of 1921, United States Naval Academy. There is the usual snappy introduction, continuing with alternating soft and loud chords, with considerable syncopation, and finally, a strain of sixteen measures which can be sung by the players. Sousa's fecundity seems never to wane.

OLIVER DITSON COMPANY

Boston, New York and Chicago

"When Twilight Slowly Gathers," Song, by Frank H. Grey

This is another of the melody ballads (Thekla H. Andrew) which Frank H. Grey has composed so successfully, combining straight melody with refined harmony in such a tuneful way that anyone can remember and whistle it. The melody in the piano part, played in unison with the voice, with appropriate chords and real expression running throughout the entire score, makes it a very practical song. The second stanza has the melody as before, but with continuous eighth-note chords in the right hand, and melody in the left, both at first in the treble clef, then covering both clefs and reaching a fervent climax. For high, medium and low voices; also arranged as a waltz for orchestra. The title page is attractively gotten up, with large colored picture of a lassie and her lover.

"Minuetto," in B Flat, Bolzoni-Rissland

This sweet little piece, so graceful and appealing, is doubly so in this arrangement.

Largo from "New World" Symphony, Dvorák-Rissland

The transcriber has transposed this slow movement of Dvorák's famous symphony from the original D flat to D major, so making it more fitting for the violin. The music, composed in the classic shades of Spillville, Iowa, in the '90's represents a night on the prairie, and is famous in the symphonic repertory. No wonder, for it presents Dvorák at his melodic best.

"Melody in F," Rubinstein-Rissland

The famous piece, which has carried Rubinstein's name everywhere throughout the world, is in this setting true to the original, with no alterations of the harmony, or attempt at improving it. Played first on the G string, it later reaches the noble climax on the highest string, where it "carries" well. Sung in school ("Voices of the Night"), played as solo, sung in church as an anthem, included in a popular two-step of a few years ago, this melody never dies.

"Spring Song," Mendelssohn-Rissland

Rissland moves this piece down a whole step from the original, so making it more playable on the violin. It adheres faithfully to the famous Leipzig composer's piano-piece, undoubtedly one of the brightest of all he ever wrote, and that is saying much, for he was a cheerful, happy soul.

"Maiden's Caprice," Meyer-Helmund-Rissland

Two decades ago every singer sang this song, for it was graceful and appealing. It is no less so in this transcription, more difficult than any of the preceding works, but very effective.

Berceuse from "Jocelyn," Godard-Rissland

The slow-moving cradle song, with its haunting melody and interesting harmony, is here cleverly arranged as a violin solo, playable, likeable, always popular.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space is responsible for any delay. The letters are answered serially.

HIGHEST RANGE.

In the Information Bureau, MUSICAL COURIER, November 25, the following question was asked:

"Who among the sopranos of the present day has the greatest range of voice?" To this the answer was given, "Ellen Beach Yaw is reported to have the greatest range." Now the Information Bureau is in receipt of a communication, the writer of which calls attention to the question and answer, and claims that the honor of having the "highest range" belongs to Beattie Greenwood of Brooklyn, formerly a member of the Metropolitan Opera Company. An article was published in the New York Herald making this claim for Miss Greenwood and corroborated by a notice in the MUSICAL COURIER of September 28, 1901. In ending the "Staccato Polka," Miss Greenwood "sang the highest G on the piano keyboard," said to be four tones higher than those recorded of Agujari, "the great soprano" born in 1743.

MME. ALBANI.

"Would you be kind enough to inform me if Mme. Albani was educated in the United States, or did she become a naturalized American? I have always understood that she was born in Quebec."

Mme. Albani was born at Chambly, near Montreal, but at the age of twelve removed to Albany. As she had a voice promising a future musical career, her father took her to Europe, where she studied in Paris for a few months, then going to the elder Lamperli. Her debut was made in 1870. The writer does not think she ever was naturalized, but it is a fact that she was—and probably is—always spoken of abroad, certainly in London, as an American, the general belief being that she took her stage name from her "native city," Albany, N. Y.

A LOT OF ADDRESSES.

"Please give me, through the MUSICAL COURIER columns, the present personal address of the following: Irving Berlin,

Marcella Sembrich, Emma Eames, Ernestine Schumann-Heink and Luisa Tetrazzini; Emma Eames, Bath, Me.; Schumann-Heink, Haensel & Jones, N. Y. City; Tetrazzini, care D. F. Leahy, Tivoli Opera House, San Francisco, California; Irving Berlin, Irving Berlin, Inc., 1587 Broadway, New York; Sembrich, 21 East 82nd street, New York City.

A CAPELLA.

"There was recently in the editorial page of the MUSICAL COURIER a paragraph which read: 'Those choral concerts entirely a capella—they're so artistic, you know; and then what a saving in expense!' Will you kindly tell me what a capella means?" A capella, as it should be written according to Baker's "Dictionary of Musical Terms," means a vocal chorus without instrumental accompaniment.

SCHEDULE OF

New York Concerts

Thursday, January 6 (Afternoon)

Symphony Society of New York.....Carnegie Hall
Bauer, Von and Pollain, soloists.

Royal Dadmun.....Aeolian Hall

Daisy Krey.....Princess Theater

Thursday, January 6 (Evening)

Boston Symphony Orchestra.....Carnegie Hall

Gervase Elwes.....Aeolian Hall

New York Philharmonic Orchestra, Waldorf-Astoria Hotel

Friday, January 7 (Morning)

Biltmore Morning Musicale.....Biltmore Hotel
Carolina Lazzari, Guiomar Novas and Charles Hackett, soloists.

Friday, January 7 (Afternoon)

Ignaz Friedman.....Aeolian Hall

Harold Berkley.....Hotel Plaza

Friday, January 7 (Evening)

Symphony Society of New York.....Carnegie Hall
Bauer, Von and Pollain, soloists.

Marion Armstrong.....Aeolian Hall

Saturday, January 8 (Morning)

New York Symphony Orchestra (Young People's concert).....Aeolian Hall

Saturday, January 8 (Afternoon)

Boston Symphony Orchestra.....Carnegie Hall

Marie-Magdeleine Du Carp.....Aeolian Hall

Saturday, January 8 (Evening)

New York Philharmonic Orchestra.....Carnegie Hall
Margaret Matzenauer, soloist.

The New York Trio.....Aeolian Hall

David Mannes and Symphony Orchestra, Metropolitan Museum

Sunday, January 9 (Afternoon)

Reinold Werrenrath.....Carnegie Hall

New York Symphony Orchestra.....Aeolian Hall
Albert Spalding, soloist.

Gladice Morisson.....Princess Theater

New York Philharmonic Orchestra.....Brooklyn Academy

Frederic Warren Ballad Concert.....Longacre Theater

Newcomb, Sonin, Warren, Patton and Moore, soloists.

Sunday, January 9 (Evening)

National Symphony Orchestra.....Hippodrome
Selma Kurz, soloist.

Music League of the People's Institute.....Cooper Union

Monday, January 10 (Afternoon)

Daisy Kennedy.....Aeolian Hall

Monday, January 10 (Evening)

Mr. and Mrs. Alexander Bloch.....Aeolian Hall

Tuesday, January 11 (Afternoon)

National Symphony Orchestra.....Carnegie Hall
Willem Mengelberg, conductor.

Frieda Klink.....Aeolian Hall

Paul Reimers.....Princess Theater

Tuesday, January 11 (Evening)

New York Chamber Music Society.....Aeolian Hall

La Scala Orchestra.....Metropolitan Opera House

Wednesday, January 12 (Afternoon)

Harold Morris.....Aeolian Hall

Thursday, January 13 (Afternoon)

National Symphony Orchestra.....Carnegie Hall
Alexander Schmutler, soloist.

Thursday, January 13 (Evening)

Edward Morris.....Aeolian Hall

New York Philharmonic Orchestra.....Carnegie Hall

Elizabeth Gibbs.....Aeolian Hall

Althouse Delights Springfield

Springfield, Mass., December 29, 1920.—On December 26 a fine concert was held here under the auspices of the Y. M. C. A., with Paul Althouse, tenor of the Metropolitan Opera Company, as the principal attraction. Dorothy Birchard Mulrone, organist and accompanist, opened the program with a group of short pieces, being followed by Mr. Althouse in the "Celeste Aida"; this he rendered excellently, revealing a voice of fine quality which he controls intelligently. The audience was warm in its reception of Mr. Althouse, who was later heard in two groups of songs by Hageman, Ward-Stephens, Mana-Zucca, Hammond, O'Hara, McGill, Taylor and Clarke. After his final number, the singer was accorded such an ovation that he was obliged to give three added selections, much to the delight of the large audience present. L. P.

Free Concerts at Cooper Union

The third Sunday night free concert in the great hall of Cooper Union, under the auspices of the Music League of the People's Institute, was given on January 2, with a program of Russian music. The artists appearing were the Russian Cathedral Choir; Mischa Violin, violin, and Lazar S. Samoiloff, baritone.

Dadmun's Only New York Recital

Royal Dadmun's only New York recital this season takes place at Aeolian Hall this afternoon, January 6.

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GOTHAM GOSSIP

ZIEGLER INSTITUTE RECITAL AND LECTURES.

A song recital at the Ziegler Institute of Normal Singing on December 29 was given by the following pupils: Helen Parker, Lillian May Knowles, Ida Lachtrup, Mathilda Stuart, Thera Woodall, Rosalind Ross, Amelia Neelen, Edna Robinson, Gady Thompson and Louise McKelvey. Presentation of certificates by Frank Kasschau followed.

Musicals and lectures will be given at the Ziegler Institute on six Sunday afternoons at 4 p. m., beginning January 9, as follows: January 9, illustrated lecture by Augette Forêt, "Folk Songs;" January 16, recital of songs by Mabel Wood Hill, composer at piano; January 23, tenor recital by Dennis Murray, of the "Erminie" Company; January 30, soprano recital by Claire Gillespie, soloist of the Strand Theater; February 6, illustrated lecture by Phillip Gordon on "Opera;" February 13, illustrated lecture by Anna E. Ziegler on "Vocal Possibilities." Cards for this series on application to the secretary.

A second series of lectures and recitals for the benefit of a scholarship fund will comprise a tenor recital by Raymond Bartlett (Don Jose), of the Dunbar "Carmen" Company; a contralto recital by Gladys Thompson; recital of songs and coloratura airs by Edna Robinson; song and opera air recital by Louise McKelvey; illustrated lecture by Anna E. Ziegler on "Infallible Tone Beauty."

SOUTHLAND SINGERS' AFFAIRS.

The Southland Singers' card party on December 18 proved a very great success, and the musical program which followed was rendered by Susan Van Atta, contralto, singing "Japanese Fan Song" (Bantock), "I Long for You" (C. B. Hawley) very artistically and with soulful expression. Willard Sektberg accompanied excellently.

Angie Capelle (Cappellano) has been very busy, having for the past eight months combined with Anna Walsh in a vaudeville sketch called "Discordant Harmony." A tragedy was the sudden death of Miss Walsh the end of November at Providence, R. I., leaving Miss Capelle to give the act alone. She has studied faithfully with Mme. Dambmann and improved much of late. December 29 Mme. Dambmann, the founder and president, gave the Southland Singers a little Christmas celebration at her home. January 15 she has planned a Versatile Musicales to be given by members of the club exclusively.

CANNES SUNDAY MUSICALES.

The evening musicale given under the direction of Mrs. Cannes in her series at Kew Gardens Inn, Long Island, on December 26, had Helen Ladd, coloratura soprano, and Bessie Riesberg, violinist, as attractions. Elizabeth Brooks and Edna V. Horton were the accompanists. These young artists sang and played works by modern composers, among them the Americans—Parker, Boyd, Fisher and Homer. Encores for both artists were frequent.

THANIS-VOLPE DANCE RECITAL.

Of interest to the musical and art world was the appearance on January 4 at Carnegie Hall of Thanis, one of the finest exponents of the classic dance since Isadora Duncan, in a program of classic dances, including original pastel characterizations, with Arnold Volpe and symphony orchestra. This dance affair was under the management of the National Bureau of Allied Arts.

ROY W. STEELE AT PORT CHESTER.

Roy W. Steele, tenor, was the soloist at Port Chester M. E. Church December 26. He sang two songs appropriate to the holiday season, namely, "The Christ Child" (Coombs) and "There's a Song in the Air" (Speaks). His most effective singing was in Campion's "The Ninety and Nine," where his fervent tones and impulse made it a most effective number.

BEETHOVEN SOCIETY MUSICALS.

The Beethoven Society, Aida Tanini-Tagliavia, president, will hold the January 8 afternoon musicale in the grand ballroom of the Plaza Hotel, following a reception at 2 o'clock by the president, officers and directors of the society. The artists for the musicale will be Rachel Morton Harris, contralto, and Albert Berthant, violinist. Dancing will follow. January 12 Mrs. W. Otis Fredenburg and Mrs. Carl Jungen will entertain the board of directors at the residence of Mrs. Fredenburg. More than 400 members and guests attended the annual Christmas dance given for the young men and women ushers.

EIGHT AMERICAN COMPOSERS AT CITY COLLEGE.

From January 2 to January 23 Samuel A. Baldwin's organ recital programs at City College contain the names of the following composers, born or at present living in America:

Rudolph Friml, Arthur Foote, Homer N. Bartlett, Joseph Bonnet, Pietro A. Yon, Sergei V. Rachmaninoff, Edwin H. Lemare and Gordon Balch Nevin.

CAPOUILLIEZ SINGS BACH.

F. Reed Capouilliez, solo bass of the Broadway Tabernacle, sang the solo "Mighty Lord and King All Glorious," from Bach's "Christmas Oratorio," at the service of December 26. Mr. Capouilliez sings oratorio music with splendid style and authority. He seems especially gifted for this kind of singing. Another solo by him at the evening service was "O Holy Night" (Adam).

MABEL R. BEARDSLEY SUPPLIES ARTISTS.

Mabel R. Beardsley supplies talent for private entertainments, arranges public performances and directs them successfully. She has had experience and is reliable.

SCIENCK'S "PARSIFAL" JANUARY 4 AND 11.

Elliott Schenck gave his postponed lecture-recital on "Parsifal," Act I, January 4, at 50 East Forty-first street, and concludes by giving Acts II and III January 11, at 11:15 a. m.

MEHAN STUDIO RECITAL, JANUARY 11.

Flora Meyer Engel, soprano, Le Roy Weil, baritone, and Zillah Halsted, pianist, will give a recital at 9 o'clock, January 11, in the Mehan studios, Carnegie Hall. The singers are pupils of Mrs. John Dennis Mehan, and the program contains standard works and novelties.

Charles W. Clark Charms Student Body

A rare treat was given the student body of the St. Clara College at Sinsinawa, Wis., when Charles W. Clark, the eminent baritone, sang for them. He rendered one of his usual interesting programs with an artistry which is individual to this "Master of the Song World." He sang the following program, very ably supported by Bertha Hagen at the piano: "Rolling in Foaming Billows," Haydn; "It Is Enough" (from "Elijah"), Mendelssohn; "L'invitation au voyage," Duparc; "Celle que nous aimons," Cuvelier; "L'heure exquise," Hahn; "Le Plongeur," Widor; "Wind and Sun," Sturkow-Ryder; "Songs My Mother Taught Me," Dvorák; "Aeth Wishes for the Cloths of Heaven," Fogel; "How's My Boy," Homer; "Jubilee," "Poor Sinner," "My Little Soul Gwine a-Shine," and "John de Bap-a-tist," Guion.

Gray and Hodgson in Cleveland

Edith Moxom Gray and Leslie Hodgson, both until recently residents of New York, have settled permanently in Cleveland, and are receiving pupils in piano at 1782 Wilton road. Mme. Gray (in private life Mrs. Leslie Hodgson) has an excellent reputation as a concert pianist and has played with leading orchestras. Mr. Hodgson was for some years, both in New York and Berlin, assistant teacher for the late Teresa Carreño.

Another Curci Pupil Starts Career

Another pupil from the studio of Gennaro Curci has started his career very successfully. Primo Montanari, a young tenor, who made a favorable impression just prior to his sailing for Europe in the early summer when he gave a recital at the Italian League, made his operatic debut in the leading role of "Lucia" on November 29 at Spezia, Italy. In a recent letter to his teacher and coach, Mr. Montanari also stated that he was scheduled to sing the principal roles in "Barber of Seville" and "Son-nambula" very soon after. Incidentally, he did not forget to express his great appreciation for what Mr. Curci had done for him in preparing him for his public career.

A Parody on Werrenrath's Program

Reinald Werrenrath's request recital will take place at Carnegie Hall, Sunday afternoon, January 9. So successful was his first all English recital two years ago at Aeolian Hall that requests have been coming in continually for a repetition of the entire program. Accordingly, the baritone will be heard in a somewhat similar one; not in an all-English program, but in a program of songs, sung entirely in English. Someone seeing the January 9 program suggested that a little story for advertising purposes be made from the titles as follows:

"From the rage of the tempest," "hear me ye winds and waves," "Some rival has stolen my true love away," yes "over the hills and far away" to "the sands of Dee." "Panchienello" took my "Little Mary Cassidy," the "Colleen o' my heart," to hear "Gypsy John" sing the "Drummer's song in the barracksrooms where Kipling was telling the story of the 'Fuzzy-Wuzzys' and 'Danny Deever.'" "O that I might Retrace the way" "to rest" with the "blind ploughman" who cannot see the "light" along the banks of the river "Duna," but who would listen with me for the "lost chord" while I whisper to my "Colleen," "Sweet nymph come to thy lover."

MacMullen Signs Two Year Contract

Georgia MacMullen, soprano, who gave a song recital in Utica, N. Y., on December 3, met with such pronounced success at this appearance that the well known Utica manager, Dewi G. Lewis, secured her services for two years. Mr. Lewis will manage all of Miss MacMullen's concerts throughout New York State, except New York City and eastern Canada.

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Mary E. Breckisen, 354 Irving Street, Toledo, Ohio.

Mrs. Oscar E. Bgaby, 233 No. Ewing Avenue, Dallas, Texas;

Houston, Texas, November 10; Dallas, Texas, January 12.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland,

Ore., August 15.

N. Beth Davis, Whitman Conservatory of Music, Walla Walla,

Wash.

Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, Feb-

ruary, March and May.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, Rochester, New York.

Cara Matthews Garrett, Bay City, Texas.

Normal Class, August 25.

Elizabeth Hasenmeter, 41 So. 21st Street, Richmond, Ind.

Winona Hill, 75 Sprague Avenue, Bellevue P. O., Pittsburgh,

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Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, MacBurney Studios, 608 Fine Arts Bldg.,

Chicago, Ill. Classes held monthly beginning August 20,

September, October and November.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.

Entire season, Chicago, beginning October 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas, October

1, 1920, and February, 1921.

Laura Jones Rawlinson, 534 Everett Street, Portland, Ore.

Mrs. Ura Synnott, 824 No. Ewing Ave., Dallas, Tex., Jan. 1, 1921.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio,

Texas.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tene, 469 Grand View Street, Los Angeles, Cal.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.

October 15, Oklahoma City, Okla.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Clara Sabin Winter, Fort Hays, Kansas Normal School, Hays

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Arthur Shattuck, Jan Kubelik, Etta Sundstrom and Gladys Swarthout Aid in Interesting Programs—Influence of the M. S. O. Felt—Flonzaley Quartet Program—Notes

Minneapolis, Minn., December 11, 1920.—The Friday evening concert given by the Minneapolis Symphony Orchestra, on December 3, embraced two piano numbers with Arthur Shattuck, soloist. The Palmgren concerto in E major, "The River," and the toccata from Saint-Saens fifth concerto were both new works to a Minneapolis audience and were very interesting and most assuredly deserve to have many repetitions. They were played in a flawless manner by Mr. Shattuck.

The orchestra offerings were the Brahms second symphony and Rimsky-Korsakoff's "Sadko." Mr. Oberhoffer led the players to great heights of perfection and was accorded a hearty encore after each number.

KUBELIK WITH ORCHESTRA.

The following Friday evening the orchestra gave a wonderful performance of the Mozart D major symphony, the tone picture, "Death and Transfiguration," by Strauss, and Dvorak's "Carneval," op. 92. This was a clever program to bring forth great contrasts—both in color and volume of tone—and Mr. Oberhoffer directed the whole from memory so the playing was the finished product. The playing of this splendid body is gratifying and most satisfactory.

Jan Kubelik made his first appearance here after an absence of eight years and played his own first concerto, in C major, to the great delight of a crowded house. This composition is full of romance and beautiful melodies. The orchestra has so much to do that the solo instrument is just a part of a great whole. Kubelik's tone is the pure, sweet tone of yore, no trickery in his technic and no posing to the gallery—these three qualities place him in the same front rank that he has held for so many years. He responded to three recalls.

OTHER ORCHESTRA NEWS ITEMS.

Etta Sundstrom, violinist, formerly from Minneapolis, now of Chicago, was soloist at the November 28 Sunday concert of the Minneapolis Symphony Orchestra at the Auditorium. She gave the Bruch G minor concerto in a most satisfactory way.

The orchestra played the "Parting March" from the "Lenore" symphony by Raff, the overture to "Der Freischütz" by Weber, the "New World" symphony by Dvorak, Massenet's "Under the Linden Trees," and the Glazounoff concert waltz, op. 47, No. 1. Mr. Oberhoffer is fast becoming a past master of program building and to him is the credit due of educating his Sunday audiences to an appreciation of symphonies. Not long ago such an undertaking as a symphony on a Sunday popular program would have been unheard of but now those vast crowds listen with rapt attention and real appreciation of these works. The symphony players give themselves with abandon and play with an enthusiasm that compels attention.

The Sunday concert of December 5 was immensely interesting with Gladys Swarthout, soprano, as soloist. She chose the romance from "Cavalleria Rusticana" of Mascagni and the cavatina from the "Queen of Sheba" by Gounod, to both of which she gave a scholarly reading which was received with much enthusiasm.

The orchestra delighted with the overture to "The Merry Wives of Windsor" by Nicolai, the Kalinnikoff first symphony, the Widor "Serenade" and Berlioz's Hungarian march (Rakoczy). This program, like the ones preceding, was so arranged by Mr. Oberhoffer that the audience listened and understood and appreciated every number.

INFLUENCE OF M. S. O.

The Minneapolis Symphony Orchestra influences many amateur organizations of real merit. There are forty grade school orchestras (with an enrollment of close to 500 players) and sometimes the enthusiasm in a district is so keen that the older brothers and fathers join these youthful players for evening rehearsals and thus form a community orchestra. So it has happened in the Longfellow School district where an aggregation of thirty-five players meet weekly and the fruit of their last year's efforts was a fund of \$350 which was spent for orchestra instruments. December 8 was the date of its first appearance this year. The concert was in the school auditorium and \$300 profits was the result.

The Whittier School followed this good example and gave a concert, December 13, in the Cavalry Baptist Church. Ruth Anderson, supervisor of the city grade school orchestra, directs.

FLONZALEY QUARTET HEARD.

The Flonzaley String Quartet played at the University Armory, December 1. The program, given in an impec-

cable manner, included the op. 18, No. 6, of Beethoven, adagio for string quartet by Emanuel Moor, and the No. 3 A major quartet by Schumann. This splendid ensemble repeated its former successes and filled the great audience assembled with a keen desire for this perfect kind of music.

NOTES.

Attilio Baggione, tenor, gave a splendid concert at the First Baptist Church, November 30, and was accorded an enthusiastic reception.

The Thursday Musical Club presented an "Americanization" program at the regular fortnightly meeting in which Wilma Anderson-Gilman, pianist, played with great artistry some well nigh forgotten Virginia reels and selections from MacDowell's works. Others on the program were Alice White Rystuen, Harriet Gingle Bratrud and Mildred Ozias De Vries.

R. A.

Philharmonic in Light Program

Tonight, January 6, at the Waldorf-Astoria Hotel, the Philharmonic Orchestra will play for members of the Philharmonic Society in the grand ballroom of the hotel. This "Evening of Light Music" is one of two performances given in every season for the supporting members.

Margaret Matzenauer will be the assisting artist with the Philharmonic at Carnegie Hall on Saturday evening.

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January 8, singing "Kundry's Narrative" from "Parsifal" and the "Immolation Scene" from the "Götterdämmerung" in a program of Beethoven, Wagner and Liszt, Conductor Stransky giving the "Pastoral" (sixth) symphony of Beethoven and Liszt's "Mazeppa."

The orchestra will play at the Brooklyn Academy of Music on the afternoon of Sunday, January 9, with Arrigo Serato as the assisting artist.

"Celeste" Kerns, Not "Aida"

Grace Kerns, who gives a recital at Aeolian Hall on January 27, is particularly well known and admired for her splendid work as soprano soloist of fashionable St. Bartholomew's Church in New York, where she holds one of the highest salaried positions of any church soloist in America. It was after the Christmas service at this famous church. Down the steps filed "tout New York" in smart array. Among the distinguished throng that issued from the sacred edifice was one of the best known music critics in New York, a man who stands at the head of his profession and is known everywhere. "By George!" he exclaimed, turning to a group of friends, "that girl has a voice from heaven!" "Celeste" Kerns!—The petite prima donna has won still another adjective to describe the lovely lyric quality of her voice.

Extensive Tour for Phillip Gordon

Phillip Gordon, the distinguished pianist, who for two seasons has traveled from coast to coast with Mischa Elman, has been engaged for an extended tour of recitals covering all the large cities in which he will appear in comparison concerts jointly with the Ampico reproducing piano.

Mr. Gordon thus joins the long list of pianists, headed by Godowsky, Levitzki, Ornstein, Rubinstein, Moiseiwitsch, Copeland, Mirowski and others who have appeared in this remarkable demonstration of the preservation of the pianist's art for posterity by the Ampico.

DAYTON HAS ITS OWN ORCHESTRAL ASSOCIATION

Organization Makes Fine Display at First Concert—Create Opera Company Gives Two Performances—Paul Althouse Delights—Fourth Thiele Concert—Macbeth with Cincinnati Symphony

Dayton, Ohio, December 19, 1920.—The Create Grand Opera Company gave two performances at the Victory Theater, November 22 and 23. The operas given were "Aida" and "Traviata."

PAUL ALTHOUSE DELIGHTS.

Tuesday, November 30, the third concert of Mr. Thiele's series was given in Memorial Hall. The artist of the occasion was Paul Althouse, assisted by Angelo Cortese, harpist. Mr. Althouse was in splendid voice and gave a superb recital.

DAYTON ORCHESTRAL ASSOCIATION'S FIRST CONCERT.

On Monday, December 6, in Steele High School Auditorium, the Dayton Orchestral Association gave its first concert. The orchestra in its present state is the outgrowth of the Fischman Orchestra, which is in its sixteenth season. The present organization is being supported by the Civic Music League, the Dayton Symphony Association and the Woman's Music Club. It is composed of some thirty-five pieces and it is hoped it may be the nucleus of a genuine symphony orchestra. The program was well given and reflected great credit on the conductor, A. E. Fischman. The soloist was Charlotte Alt Crist, violinist.

FOURTH THIELE CONCERT.

Two young artists whose homes were formerly in this vicinity gave the fourth concert on A. F. Thiele's course, December 7. They were Marjorie Squires, contralto, and Robert Schenk, violinist. Both were very warmly received. Miss Squires was accompanied by her coach, John Doane, while Mr. Schenk's sister, Mrs. B. J. Borchers, played charming accompaniments for the violin numbers.

MACBETH WITH CINCINNATI SYMPHONY.

The Cincinnati Symphony Orchestra, Eugene Ysaye conducting, made its first appearance here this season on December 15 in Victory Theater. The program included the "Rustic Wedding" symphony (Goldmark), "Scenes Alsaciennes" (Massenet), and a most unusual and beautiful tone poem for strings, "Exile," by Ysaye. The entire concert was thoroughly enjoyable. The soloist, Florence Macbeth, soprano, inspired the greatest enthusiasm by her pure, lovely voice and her personal charm.

M. C.

Seven Encores for Langenhan at Fresno

One of Christine Langenhan's recent engagements on the Pacific Coast was at Fresno, Cal., on December 8, where she was soloist at the first concert of the eighth season of the Fresno Male Chorus. Her contributions to the program included "Ritorna Vincitor," from "Aida," and two groups of songs among which Dvorak's "Songs My Mother Taught Me," sung in the original Czech, and Grey's "Afterglow" in the English group were especially well received. Her reception by the audience may be judged by the fact that she was called upon for no less than seven encores. Ross Cox, president of the Fresno Male Chorus, wired her manager, Hugo Boucek, that her success was so decided that she would be called upon for an early re-engagement. Among her encores she included George Garton's "When Apples Grow on Lilac Bushes" and Mana-Zucca's "Top o' the Mornin'," both of which so pleased the audience that she had to add other extra numbers.

Florence Nelson Re-Engaged

So pronounced was the success of Florence Nelson, soprano, at the recital which she gave recently at Delmonico's, that she was at once re-engaged for another appearance this month. Her other January engagements include appearances at the Hotel McAlpin and the Hotel Vanderbilt. On February 6 she is engaged for an appearance in Washington, D. C., and the first Sunday in March she will give her own recital at the Princess Theater, New York, after which she will make a number of appearances in the South. Miss Nelson's interesting costume recitals are rapidly winning for her an enviable reputation.

Maurice Dambois to Go Abroad

Maurice Dambois, the cellist who was heard in an interesting recital in New York on December 30, will sail for France on January 15 on the S.S. Lorraine, and will give a series of recitals in Paris. Mr. Dambois is scheduled to return to America for the months of January, February and March, 1922.

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GRAND RAPIDS APPLAUDS SAMAROFF AND KINDLER

Both Artists Appear in Joint Recital—Teachers' Chorus Heard—Arthur Dunham with St. Cecilia—Three Interesting Programs—Pavlova Dances—Music Memory Contest

Grand Rapids, Mich., December 20, 1920.—The combined concert and lecture course arranged by the Grand Rapids Teachers' Club opened auspiciously on November 22 with a joint recital by Olga Samaroff, pianist, and Hans Kindler, cellist. The audience, which completely filled the large auditorium of Central High School, showed its appreciation of the opportunity given it to listen to music so seldom heard here. Two sonatas for piano and cello were played, the Brahms op. 2 and the one in C minor by Saint-Saens, besides solo groups by each artist. They played with evident enjoyment and enthusiasm, which they also imparted to their auditors, who demanded several encores after each group. Mr. Kindler played an unfamiliar cello, his own having been broken the night before in a train wreck. Arthur Andersch, head of the Andersch Piano School of this city, played very acceptable accompaniments for Mr. Kindler's solos.

TEACHERS' CHORUS HEARD.

One of the most interesting and unusual concerts of the current musical season was that given in Central High School Auditorium on December 17 by the Teachers' Chorus of 150 voices, under the inspiring leadership of John W. Beattie, director of music in the Grand Rapids public schools and president of the National Supervisors' Conference. Nearly all the voices are untrained and Mr. Beattie has worked wonders with them in regard to tone and shading, attacks and releases. The program consisted of Christmas carols from the fifteenth to the twentieth centuries. The sympathetic accompaniments of Nellie Goss were much enjoyed. The chorus was assisted by Walter Leary, baritone, and Frederick Alexander, accompanist, both of the faculty of the music department of the State Normal School at Ypsilanti.

ARTHUR DUNHAM WITH ST. CECILIA SOCIETY.

The second artist recital of the St. Cecilia Society was an organ recital by Arthur Dunham, of Chicago, and was given in St. Mark's Pro-Cathedral on November 26. Mr. Dunham's program, which gave a taste of all schools, was interesting and well played. Mrs. Alden Williams, soprano and one of the directors of the St. Cecilia Society, sang "He Shall Feed His Flock," from "The Messiah."

THREE INTERESTING PROGRAMS.

The St. Cecilia Women's Chorus of fifty voices, which has made great improvement under the leadership of Harold Tower, gave a very fine concert of Christmas music before the society in the St. Cecilia Auditorium on December 17. Assisting with Christmas carols were six boys from the choir of St. Mark's Pro-Cathedral, of which Mr. Tower is choirmaster and director of music. Mrs. Joseph Putnam added greatly to the recital with her artistic accompaniments.

Another one of the delightful Sunday evening musicales arranged by Myrtle Koon Cherryman at the Browning Hotel was given last week. The Hudson Male Quartet, of Detroit, consisting of H. E. Parker, H. A. Leiter, T. C. Muir and A. S. Cowperthwaite, gave several numbers; Marie Barney Newell, a newcomer in Grand Rapids musical circles, sang three groups, and Mrs. Cherryman contributed much with her charming readings and her impromptu introductions.

The first concert of the series, presented by the Carl Johnson Post of the American Legion, was given on December 9 in the Armory, by Bohumir Kryl, cornet virtuoso, and Josephine Kryl, violinist, assisted by Wyoneti Cleveland, pianist. Miss Cleveland showed especial talent in her playing of selections from the modern school.

PAVLOVA DANCES.

Before an audience which packed the Armory, Pavlova and her dancers gave an interesting program on December 7. The company and orchestra were inexcusably cut to half the usual size.

MUSIC MEMORY CONTEST.

Last Thursday saw the close of one of the most interesting and unique experiments which has ever been attempted in this city. This was the music memory contest which has been conducted by the Grand Rapids Evening Press, with John W. Beattie as general chairman. After eight weeks of study of forty-eight well known compositions, and several elimination contests, nearly 2,000 contestants met in the Armory for the final examination. A concert of twenty-four numbers was given by the Central High Orchestra, assisted by professional musicians of the city. Contestants were given numbered pages, upon which they wrote the name of the composition, the composer, and any point which they had learned concerning either. Supervisors of music are still marking papers and the result is not yet announced. There were two classes of contestants, school children and adults. Never before in the history of the city has there been any one thing which has created so much interest and enthusiasm. Children were humming melodies on the street and disputing over the identity of some number just heard. All the schools, professional musicians, daily papers, and dealers in musical merchandise assisted, and the prizes donated amounted in value to more than one thousand dollars. Present at the final contest were musicians from Jackson, Mich., which will hold one in the near future, and also from other cities of the State. Port Huron is also planning a contest. These weeks of study have been of inestimable value to Grand Rapids' musical life, fostering a love and an interest in both children and adults. The Grand Rapids Evening Press is planning to make the contest an annual affair.

H. B. R.

Grace Bradley Wins Success

Grace Bradley, the latest acquisition to the roster of the Metropolitan Opera Company, sang at the Waldorf-Astoria Hotel on Tuesday, December 29, for the Women's Press Club. Miss Bradley's beautiful contralto voice, remarkable for its wide range and exquisite quality, was heard to great advantage in the "Prison Scene" from

Meyerbeer's "Le Prophete." Although the program was a long one and encores were supposed to be tabooed, the audience insisted on Miss Bradley's singing again and she responded with Neidlinger's "On the Shore." Later the prima donna sang "Daddy," by Baron, showing the striking tonal and emotional aspects of her art. Among the patrons and patronesses of the concert were Mrs. Vincent Astor, Mrs. Daniel Guggenheim, Mrs. Oliver H. Harriman, Mrs. Otto H. Kahn, Lieutenant Governor Jeremiah Wood and Mrs. Wood, and Mrs. William Randolph Hearst.

Record Crowd Greet Sparkes at Columbia

Despite the fact that the Institute of Arts and Sciences of Columbia University provides some form of entertainment for its members and subscribers almost every evening during the college term, there was a record-breaking at-



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LENORA SPARKES,
Soprano.

tendance for the recital which Lenora Sparkes gave there in December.

"I'm almost hoping for bad weather tomorrow night," said Milton Davies, the director of the series over the telephone to Daniel Mayer, Miss Sparkes' manager, the day before the recital, "otherwise I don't know what we are going to do with the crowd."

The weather happened to be fair and his prediction was

more than fulfilled, for not only was every seat taken in the Horace Mann Auditorium, but even the aisles along the side were filled with standees and the corridors and stairs leading to the hall were packed long before the program began, and of course many were turned away.

And once the Metropolitan soprano had begun her program the enthusiasm matched the attendance. She was forced to give encore after encore and was given a real ovation at the close. She opened with a group of old Italian and followed with songs by Brahms and Dvorak, and a group of modern French, including the gavotte from "Manon." An English group included Hageman's "At the Well," a number which had to be repeated.

Roger Deming, in addition to furnishing sympathetic accompaniments, played a solo group by Schumann, Henselt and Liszt.

Jane Manner Gives Readings

The University of Michigan presented Jane Manner in a drama reading, Saturday evening, December 18, before an audience of 2,500 subscribers, the aim being to further good plays through the art of reading. As the railroad rates have played havoc with road companies, many communities have decided to "see" plays by a repertory theater such as Jane Manner brings, in which she takes all the parts. She also appeared before the New Jersey State Teachers' Association (in convention), December 28, at Atlantic City.



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Musical Delights—Unique Classes
in Interpretation—Notes

Detroit, Mich., December 18, 1920.—The fourth pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, Friday and Saturday evenings, December 3 and 4, opened with the overture, "Comes Autumn Time," by Leo Sowerby. It was conducted by the composer and was heard for the first time here. Mr. Sowerby must have been gratified by the reception accorded him both before and after the composition was heard. The Schumann symphony in C major, No. 2, op. 61, followed and was skillfully conducted by Ossip Gabrilowitsch. The scherzo and the last movement seemed to make the greatest appeal to the audience. The other two orchestral numbers were the familiar "L'Après midi d'un Faun," by Debussy, and "L'Apprenti Sorcier," by Dukas, both admirably given. The sensation of the evening, however, was the concerto for cello and orchestra, by D'Albert, played by Hans Kindler. His work was distinguished by beautiful tonal quality and fine interpretative ability and he played with gratifying simplicity and no affectation. He was recalled innumerable times. The musical background provided by the orchestra was beyond reproach.

KATHARINE GOODSON AT SUNDAY CONCERT.

The fourth Sunday afternoon concert at Orchestra Hall, December 12, was given with Katharine Goodson as soloist. These concerts this season have maintained a very high musical standard both as to program and soloists. The orchestra played the prelude to "Parsifal," Wagner, and Schubert's "Unfinished" symphony in B minor. Miss Goodson played the Tchaikovsky concerto, op. 23, in B flat minor, with coruscating brilliance. She was recalled numerous times.

Mr. De Bruce, manager of the orchestra, made a short speech in which he announced the death of Horace Dodge, who had always been most generous in his support of the orchestra and who had helped to put it on the road to prosperity. He told of the recent visit to New York and said that Mr. Dodge had been one of the men who had made such a visit possible, and that as a tribute to him the program would close with the Beethoven funeral march.

The funeral services of Mr. Dodge were held at his beautiful Grosse Pointe home, "Rose Terrace," Wednesday December 15, and the music was furnished by forty musicians from the orchestra, conducted by Mr. Gabrilowitsch.

"SECRET OF SUZANNE" GIVEN.

Tuesday evening, December 7, the Central Concert Company presented Florence Macbeth and Riccardo Stracciari in a short program of operatic solos and duets preceding Wolf-Ferrari's one act opera, "The Secret of Suzanne." Mr. Stracciari sang "Vision Fugitive" from Massenet's "Herodiade" and Miss Macbeth the polonaise from Thomas "Mignon," while the duets were "La ci darem" from "Don Giovanni" and "Vendette" from "Rigoletto." Both artists were in excellent voice and were received most enthusiastically. The "Secret of Suzanne" was given with Macbeth as the Countess, Stracciari as the Count and Francesco as Sante. Miss Macbeth made a charming Countess and sang the music allotted to her delightfully. Mr. Stracciari as the choleric, jealous husband, scored a great success, while Daddi was irresistibly funny in his pantomimic part. Frank Laird Waller, of the Chicago Opera, as conductor, deserves especial mention for the skilful manner in which he brought out the beauties of the musical score with a somewhat inferior band of players at his command.

Taken altogether the evening was a memorable one and the Central Concert Company deserves a vote of gratitude for providing such a delightful oasis in the operatic desert which seems to be in store for Detroit this season.

TRIO OF ARTISTS AT ORCHESTRA HALL.

Monday evening, December 13, James E. De Voë presented Yolanda Mero, pianist; Virginia Eastman Van Riper, soprano, and Lambert Murphy, tenor, in a joint recital at Orchestra Hall. The audience made up in enthusiasm what it lacked in numbers. Mme. Mero appeared but once on the program, but that once was a high spot in the evening's enjoyment, and this may be said without any reflection upon the others. She is a pianist of such splendid attainments that one can hear her many times with constantly increasing interest. Lambert Murphy was struggling with a cold, but surmounted this difficulty admirably. He sang two groups of songs, the first French and the second in English. Much local interest centered in the appearance of Mrs. Van Riper, now of Chicago, though for several years a resident of Detroit. Before her marriage Miss Eastman was one of the most popular singers in the city, but has done no public singing for a long time. Though she was palpably nervous in her aria, "Roberto, che tu adoro," she recovered herself and sang with her old time charm to the very evident delight of her audience.

ORPHEUS CLUB CONCERT.

Tuesday evening, December 14, the Orpheus Club gave the first concert of the season at Orchestra Hall. A large audience assembled to hear this splendid choral body of singers, which, under the skilful direction of Charles Frederic Morse, has attained a standard little short of perfection. Their numbers were "Blow, Blow, Thou Winter Wind," Parker; folk song, "Lullaby," Brahms; "The Cheerful Wanderer," Mendelssohn-Brewer; two negro spirituals arranged by Alexander Russell; "By the Sea," Andrews, and "An American Ace," Steenson. The Brahms "Lullaby" was sung three times at the insistence of the audience.

Robert Quait, tenor, was the assisting artist. He sang two groups of songs, the first made up of five songs from "Italian Vignettes" by Watts; the second, "The Victor," Kaum; "Impression," Sibella; "I Did Not Know," Clough-Leigher; "At the Postern Gate," Branscombe, and the tenor solo in "An American Ace." Mr. Quait possesses a voice of superior excellence. The club had the assistance also of Djina Ostrowska, harpist; Bernard Argiewicz,

cellist, and the two fine accompanists, Harriet J. Ingersoll and E. Hamilton Collins.

TUESDAY MUSICAL CONCERT.

The third morning concert of the Tuesday Musicales was given at the Universalist Church, Tuesday, December 7. Before the program Mrs. Frederic B. Stevens, president of the club, in a few well chosen words presented a handsome silk American flag with standard and expressed the hope that it would always find a place on the stage at the concerts of the Tuesday Musicales. The program, arranged by Margaret Mannebach, chairman of the day, was devoted partly to Christmas music. Minnie Caldwell Mitchell, organist, played a group of Christmas numbers and the Triple Trio under the direction of Jennie M. Stoddard sang a group of Christmas songs. A trio for violin, piano and organ followed, played by Helen Whelen Yunk, Elizabeth Ruhlman and Mrs. M. D. Bentley. Mrs. Frederick Fitzgerald, contralto, sang a group of Brahms songs and the program closed with a group of piano selections by Helen Morris. The accompanists of the day were Minnie Caldwell Mitchell and Margaret Mannebach.

UNIQUE CLASSES IN INTERPRETATION.

The master classes of Louis Siegel, which have created such a sensation in Buffalo and Rochester, are now being given in Detroit. Artists, teachers and advanced pupils are attending these classes and are enthusiastic about this manner of teaching, which it seems has never been attempted before. Violinists, pianists, cellists and singers are all eligible members.

NOTES.

Mary Kent made a visit of several days in Detroit the week of December 7. She sang for several social functions but was not heard in public. She was an interested listener at the Macbeth-Stracciari concert.

Martha Bartholomew, graduate pupil of Guy Bevier Williams, gave a piano recital at the Detroit Institute of Musical Art, Thursday evening, December 16. Her program consisted of toccata and fugue, Bach-Tausig; sonata, op. 53, "Wallenstein," Beethoven; scherzo in B flat minor, Chopin; concerto in G minor, op. 22, Saint-Saëns.

The first of a series of concerts for young people by the Detroit Symphony was given Saturday, December 18, at Orchestra Hall. Herman Hoexter made the explanatory notes, while Victor Kolar conducted the orchestra.

J. M. S.

General Recital at American Institute

A program of a dozen numbers made up the General Recital at the American Institute of Applied Music, Kate S. Chittenden, dean, December 21. This is the thirty-fifth season of the institution, a record not so easily equalled by metropolitan music schools. Much variety characterized the affair, for there were piano, vocal and violin solos. Pianists on the program were Margaret Spatz, Alyda Flaten, Edna Oster, Geraldine Bronson and Clark Vincent Johnson. The singers were Ephim Ephimoff and Esther Adie, and the violinists Anthony Sant Ambrogio, Jennie Silverman and Morris Goldberg. These were respectively the pupils of Miss Chittenden, Mr. Moore, Miss Wood, of the piano department; Mr. Tebbis, of the vocal staff, and Mr. Spiering and Mr. Raudenbush, of the violin teachers.

Bauer's Boston Appearance

Harold Bauer will give his first recital of the season in Boston on Saturday afternoon, January 15, at Jordan Hall. Following his recently sold out New York recital at Aeolian Hall, he will make his second appearance of the season in recital in this auditorium on Saturday afternoon, January 29.

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SAN FRANCISCO ENJOYS SYMPHONY PROGRAM

Povl Bjornskjold and Christine Langenhan Recitals—Zech Orchestra Pleases—Music at the Public Library—Notes

San Francisco, Cal., December 13, 1920.—An audience, exceeding as usual the seating capacity of the Curran Theater, waxed warmly enthusiastic yesterday afternoon over the program of the fifth popular concert by the San Francisco Symphony Orchestra. Alfred Hertz had exercised his customary skill in arrangement of numbers and his selections met with most decided approval. For those eager for novelties, the interest centered in the Rimsky-Korsakoff suite of dances from "Mlada." The augmented instrumentation introduced as an orchestral player Elias Hecht, of the Chamber Music Society, who played the bass flute that strikes so unusual a note of color in the prelude movement. The program opened with Smetana's overture to "The Bartered Bride," followed by the first suite from Bizet's incidental music for "L'Arlesienne," played with admirable dynamic shadings.

The second half of the program presented two Hungarian dances by Brahms, the familiar Beethoven menuet which was repeated in response to insistent request, Weber's "Momento Capriccioso" which was cleverly orchestrated by Artur Bodanzky, Kreisler's "Liebesfreud" and Nicolai's overture to "The Merry Wives of Windsor."

TENOR IN RECITAL.

Povl Bjornskjold, the Danish dramatic tenor, was heard in an interesting recital in Scottish Rite Hall on Friday evening. The singer was at his best in the noble dignity and sincere passion of his reading of Siegmund's love song from "Die Walkure." Notable also were his renditions of "By Silent Hearth" from "Die Meistersinger," and "Through the Forest" from "Der Freischütz." His voice is sonorous and firm, clear in color and sympathetic in quality. Of his minor numbers, the most appealing were two Grieg songs, "The Old Mother" and "The Great White Host," Kjerulf's "My Heart and Lute"

and Frank H. Colby's "Invocation," a new song marked by musicianship in construction and poetic content.

Leota Rhoads, coloratura soprano, assisted with an aria from "Mignon," and two groups of lyrics. Frederick Maurer presided at the piano, supplying the competent accompaniments that one has learned to expect from him.

A DELIGHTFUL PROGRAM BY CHRISTINE LANGENHAN.

Christine Langenhan's brilliant dramatic soprano was heard to good advantage yesterday morning in the California Theater in concert with Herman Heller's orchestra. "Elsa's Dream" from "Lohengrin" was her first selection, sung with emotional effectiveness and skillful phrasing. Her second number was an aria from Dvorak's "Rusalka" in which her vocal excellencies were further displayed.

Heller directed his fifty instrumentalists in a Strauss waltz, "Voice of Spring," Gade's "From the Highlands," a Slavic dance by Dvorak, and the overture to Chabrier's "Gwendoline." The reading of the Strauss waltz won the highest honors of applause.

ZECH ORCHESTRA GIVES FINE CONCERT.

The Zech Orchestra, consisting of sixty musicians under the direction of William F. Zech, gave its first concert of the season 1920-21 at California Hall on December 1. Notwithstanding the rainy night the auditorium was practically crowded with a large and appreciative audience which gave evidence of its pleasure by frequent outbursts of prolonged applause. The program was an exceptionally ambitious one, if it is considered that the orchestra consists of young musicians who have not as yet adopted a professional career, but who nevertheless are efficient in their work.

The opening number was Beethoven's "Leonore" overture, No. 3, which was played with unexpectedly fine pre-

cision and phrasing. Mendelssohn's "Midsummer Night's Dream" overture furnished the orchestra another opportunity to show the excellent training it received under Mr. Zech's direction, the woodwind proving that it is in the care of capable musicians. Edna Mae Stanton played Svendsen's "Romance" with fine musical instinct, flexible tone and ease of execution. The final number was Wagner's "Tannhauser" march, which was played with fire and precision, showing how splendidly Mr. Zech had imparted the musical value of the work which is quite an ambitious undertaking for an orchestra of non-professional musicians. The entire event was quite an achievement and Mr. Zech and his orchestra are entitled to sincere congratulations.

MUSIC AT THE PUBLIC LIBRARY.

The music department of the public library has reason to feel much gratified with the excellent educational work that is being done by those who give the monthly lecture recitals regarding the symphony programs of the San Francisco Symphony Orchestra under the able direction of Alfred Hertz. On October 29, Ray C. B. Brown was the lecturer who had as his subject Tchaikowsky's fifth symphony, Bloch's "Schelomo" and Mendelssohn's "Fingal's Cave" overture. Mr. Brown showed himself thoroughly conversant with his subject and discussed the various phases of the works which he explained most intelligently and interestingly. He was assisted by Ada Clement, pianist; Hazel Nichols, pianist, and Hother Wismer, violinist.

On Friday afternoon, November 12, Victor Blondeau was the lecturer. He spoke on Brahms' first symphony, Sibelius' "Swan of Tuonela" and Beethoven's "Emperor" concerto. Ada Clement illustrated the Brahms work and also the Finnish mythology behind Sibelius' "Swan of Tuonela," and in addition to excerpts from that work Miss Clement played the solo part of Beethoven's E flat concerto, with accompaniment on another piano by Ethel Palmer.

On Friday afternoon, November 26, Redfern Mason, who has already so ably presided at one of these events,

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was chosen as the lecturer, with George Steward McManus as the pianist. The program discussed was Chausson's symphony, variations on a theme by six Russian composers, and Wagner's prelude and "Isolde's Love Death." These lectures are free to the public and are a source of great pleasure to those eager to understand the symphony programs.

NOTES.

No doubt the numerous friends and admirers of Ernst Wilhelmy will hear with deep regret of his decision to leave for Europe, where he expects to remain for an indefinite period. Mr. Wilhelmy during a number of years has established for himself an enviable reputation on the Pacific Coast, because of his consummate art and his unquestionable thoroughness and efficiency both as pedagogue and executive artist. Mr. Wilhelmy will leave San Francisco on December 20 for Holland and later will visit Germany.

Marie Hughes Macquarrie, the successful young harpist, scored quite an artistic success in Merced recently when she appeared in a concert before the Merced Musical Club, together with Mme. Kalova, the Russian violinist.

Albert King, the well known California pianist, recently appeared as associate artist with Mme. Kalova, the Russian violinist, in Merced and created an excellent impression.

The recital by students of the University of California, who are studying singing with H. B. Pasmore, proved to be one of the most interesting and delightful evenings ever given by Mr. Pasmore and his pupils. Suite 506 of the Kohler & Chase Building was scarcely large enough to accommodate the guests.

C. R.

LOS ANGELES PHILHARMONIC REPEATS EXCELLENT PROGRAM

Fanny Lott Appears as Soloist—Behymer Host at Gamut Club Dinner—Notes

Los Angeles, Cal., December 2, 1920.—The usual success marked the second concert by the Philharmonic Orchestra on Sunday afternoon. As is customary at the "pop" concerts, the orchestra repeated a number played at the regular concerts and thus Sowerby's "Comes Autumn Time," that lovely colorful composition, charmed another audience with its rich effects. The "Coronation March" from the "The Prophet," Massenet's "Scenes Alsaciennes," "Two Spanish Dances" by Moszkowski, and the well known overture to "Rienzi," were the other orchestral offerings, the Massenet number giving an opportunity for the solo cellist, Ilya Bronson, and Pierre Perrier, clarinetist, to be heard in a duet which had to be repeated. An improvement in the brasses which was not so much in evidence at this concert was commented upon.

Fanny Lott, dramatic soprano, who has given a splendid account of herself ever since her coming here, sang two arias and achieved a fine success in both, singing with good quality, excellent diction and absolute sureness and poise. Her first number by Gluck, "Divinites du Styx," brought enthusiastic applause and many floral tributes and she was obliged to repeat the second aria "Vissi d'Arti" from "Tosca."

The lecture which precedes each pair of concerts was given yesterday by Richard Buhlig, who was in fine form and gave a truly "Mozartian" talk, and some enthusiastic listeners pronounced it quite the most beautiful thing he has yet done.

BEHYMER IS GAMUT CLUB HOST.

L. E. Behymer was host at the usual monthly dinner at the Gamut Club last evening entertaining such an interesting list of notables that there was a great demand for places at dinner and a wonderful program proved of great interest.

The Noack Quartet and Basil Ryesdale, of the Metropolitan Opera Company, were honored guests and contributed to the program, the quartet giving three numbers and Mr. Ryesdale singing an aria from "Fidelio" superbly, responding to a hearty encore with a Wagnerian selection. Anna Sproutte, Ruth Hutchinson, Leon Rice and Charles De la Plate sang a quartet from "Fidelio." Ann Thompson gave a piano group, Miss Hutchinson and Madame Sproutte each sang solos, and Mr. De la Plate, who is too rarely heard, was induced to give a number from "Don Carlos" with fine effect.

NOTES.

Raymond Harmon, tenor, sang for the Wa Wan Club on Wednesday. Mr. Harmon's list of engagements has filled rapidly since his return from the East.

Axel Simonsen, cellist, and Winifred Hooke, pianist, assisted at a successful concert in Whittan last week. It was said that "Mr. Simonsen wins his audience from the moment he appears on the stage."

Jaime Overton, concertmaster for the Los Angeles Symphony Orchestra last season, is now filling the same position in Grauman's orchestra.

Word has been received from Charles H. Demarest, formerly dean of the Southern California chapter of the American Guild of Organists, and organist of the Third Church of Christ for nine years, that he has accepted the position of organist of the First Church of Christ Scientist at Seattle, the place formerly held by Ferdinand Dunkley.

Mrs. Lionel Viersen, the efficient secretary of the Music Teachers' Association, entertained the board at tea Sunday evening.

Ruth Hutchinson, soprano, is enjoying a very busy and successful season. Her singing at the Gamut Club dinner was highly praised.

J. W.

YOUNG BERKELEY PIANIST MAKES HER DEBUT

University of California Offers Excellent Musical Programs

—Notes

Berkeley, Cal., December 11, 1920.—Mabel Hill Redfield presented Louise May Runckel in her first important public piano recital at the Berkeley Piano Club, December 2. Miss Runckel made a very favorable impression. Her program

included the Beethoven sonata, op. 26, a group of Chopin and a third group of modern numbers. She was assisted by Eleanor Parks Webber, violinist, who contributed two groups to the program.

MUSIC COURSES CONDUCTED BY UNIVERSITY OF CALIFORNIA.

The extension division of the University of California announces opportunities for music study, which it now presents under the direction of Julian R. Waybur. Music courses are conducted with an enrollment of three students in a class. One twenty-minute period of individual instruction and forty minutes of class observation are arranged for each meeting of the class. The season consists of fifteen meetings. The fee is nominal. Private lessons are offered at different rates. At the office of the extension division of the university, appointments may be arranged with instructors in voice, piano, organ, violin, violoncello, harp, orchestra and band instruments.

NOTES.

Irving Krick, still in his teens, recently gave a recital at the Willard Auditorium, under the auspices of the Willard Piano Club. The lad recently appeared with much success at a half hour of music in the Greek Theater.

The Martin Eden Club, assisted by artists, musicians, and prominent society folks, offered an operetta, an interlude, and two one-act plays on November 30, at the Twentieth Century Clubhouse, Berkeley, for the benefit of the Jack London Memorial.

A musical program was presented, December 1, at the installation of new officers of Charita Chapter, 115 Order of the Eastern Star, at Alameda, by Ethel Gibson, Mrs. Charles Weeks and Edna McGinnis.

Thomas Frederick Freeman, pianist and composer, and Jean Campbell Macmillan, writer of child verse and plays, assisted by Cecile Ann Stephens, violinist, recently gave an excellent program under the auspices of the extension division of the University of California.

Edgar Stillman Kelley's four part chorus, "Israfil," was sung recently by members of the Berkeley Piano Club. The accompanists were Mrs. W. B. Walton and Carol Day.

The program for the Half Hour of Music at the Greek Theater, November 21, was given by Norma Macpherson, pianist, assisted by Gretchen Zumpfi.

Elizabeth Simpson recently presented her pupil, Helen Eugenia Merchant in a piano recital at the Piano Club house. A feature number was Mendelssohn's "Capriccio Brillante" with orchestral accompaniment on a second piano. Miss Merchant was assisted by Marguerite Weaver, soprano, pupil of Mrs. Carl Edwin Anderson, with Beatrice Lucretia Sherwood at the piano.

E. L. Pierce is organizing the Berkeley Post's band of the American Legion, the first rehearsal of which was held recently in Stiles Hall, under the direction of Arthur Fox, one of the bandmasters with the fleet of United States and British warships during the war. The addition of the band of the university cadets to the local post's musicians will make the band of Berkeley post one of the finest military brass bands in the Legion in this state, it is said.

Guest Day for the Berkeley Piano Club recently was marked with a program of note contributed entirely by the

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members. Among those who contributed numbers were Grace W. Jones, Marie Milliette, Margaret Drew, Mrs. W. B. Walton, Carol Day, Kathleen Trowbridge, Mary Sherwood, Leslie Gompertz, Mrs. G. G. Blymyer (with a four part chorus including well known singers).

E. A. T.

SACRAMENTO SCHUBERT CONCERT

Sixth Season Opens Auspiciously—McNeill Club Presents Program

Sacramento, Cal., December 15, 1920.—The Schubert Club opened its sixth season last evening before a large and appreciative audience at the Tuesday Club House. This singing society was organized by Edward Pease for the purpose of studying and rendering the best in choral music. Mr. Pease directed the body for some three years, finally giving it up for concert work for the soldiers in France. It was then taken in charge by Percy A. R. Dow, of Oakland and San Francisco, who is the present director.

The club has always done very creditable work, but owing to the fact that there were not enough male voices last evening it was difficult to get anything like the tonal balance necessary to good rendition. Considering the fact that there were fifty-five women in the chorus and only fifteen men, it was quite a remarkable performance. Mr. Dow is a hard working and painstaking director, and it was through no fault of his that the chorus did not sing as he wished it upon this occasion. With more male voices, the Schubert Club will take its place among the best organizations of its kind in this part of the field.

Among the better numbers given were "The Snow," by Edward Elgar, for chorus and two violins, and the cantata, "The Death of Minnehaha," by S. Coleridge Taylor, with soprano and baritone soloists. Special mention should be made of the work done by the visiting artist, Len Barnes, baritone, from San Francisco. He has a voice of beautiful quality and fine schooling. In addition to his part in the chorus he gave a group of songs which were most pleasing. Soprano solos were given by one of the club members, Mrs. Ivor Ford Torrey, and violin by Emily Christine Rulison and her pupil, Edith Frazier.

MCNEILL CLUB PRESENTS PROGRAM.

The first concert of the McNeill Club for this season was given on the evening of December 7 and was attended by a large and appreciative audience. This body of male voices showed splendid coaching and with the director, Percy A. R. Dow, is to be congratulated for the excellent program on this occasion.

A. W. O.

SAN DIEGO SYMPHONY

OPENS NINTH SEASON

Large Audience Applauds Excellent Program—Kielling Concert Course Opens Auspiciously

San Diego, Cal., December 4, 1920.—The San Diego Symphony Orchestra, B. Roscoe Schryock, conductor, opened its ninth season, Saturday, November 27, at the Spreckels Theater, before a large and enthusiastic audience. In addition to the regular audience, filling the main floor and balcony, over 500 school children heard the concert from the gallery, this treat being a donation from the directors to the school children. The following program was given with finish: Wagner's prelude to "Lohengrin"; Bach's air for the G string, played by all the violins, violas and cellos in unison, accompanied by the woodwind and basses; Dvorak's symphony, "From the New World," which was played complete and with fine effect; Debussy's "L'Après-Midi d'un Faune," and Weber's overture, "Der Freischütz." The orchestra this year presents for the first time a full professional body with all required instruments, and assisting in the orchestra were Albert Marsh, oboist from the Los Angeles Philharmonic; Wendell Hoss, well known horn soloist of Los Angeles, and Marie Hughes Macquarrie, harpist, of San Francisco.

KIELING CONCERT COURSE OPENS AUSPICIOUSLY.

The first season of the Kielling Concert Course opened successfully November 24, at the Spreckels Theater. This concert by Alice Gentle, soprano, and Katejan Attil, harpist, was conceded by the audience and critics to be one of the most delightful concerts ever given in San Diego. The success of Mr. Kielling's first effort here assures large audiences for the remaining concerts of the course, which include Serge Prokofieff, pianist, December 22; Julia Claussen, contralto, January 31; Leopold Godowsky, pianist, and Max Rosen, violinist, February 7; Paul Althouse, tenor, February 28; Kathleen Parlow, violinist, March 15, and the San Francisco Chamber Music Society, with Louis Persinger and Horace Britt, April 11.

L. S.

Emma Roberts Resumes Her Career

Emma Roberts, who has not sung in public since October on account of her recent marriage and subsequent honeymoon, begins the new year with a recital at Columbia University today, January 6. Miss Roberts goes South to Florida and Texas the latter of this month.

Zimbalist to Play Pibroch Suite

Efrem Zimbalist will present the Pibroch suite of MacKenzie at his forthcoming recital in Carnegie Hall on January 22. A new "Dream" by Dirk-Foch is also on the program.

Ralph Leopold Soloist with Police Band

Ralph Leopold was one of the soloists at the concert given under the auspices of the New York City Police Band at the Thirteenth Regiment Armory, Brooklyn, N. Y., on December 11, on which occasion an audience of over 5,000 attended. Mr. Leopold scored tremendously, playing numbers by MacDowell, Scriabine, Sauer and Wagner. Other artists on this program were Thelma Given, violinist;



RALPH LEOPOLD,
Pianist.

Louise Darclee Taylor, soprano, and John Quinlan, tenor. On Saturday evening, December 18, Mr. Leopold again appeared as soloist at a concert by the New York City Band, given in the Seventh Regiment Armory, New York, before an audience which was even larger than the first. Mr. Leopold's numbers at this concert were the prelude in E minor, Mendelssohn; "By the Sea," Arensky; "Humoresque," Rachmaninoff, and Grainger's paraphrase on Tchaikowsky's "Flower Waltz."

Maier-Pattison Thrice with Boston Symphony

Guy Maier and Lee Pattison were soloists with the Boston Symphony Orchestra three times within four days recently. On December 23 and 24 they appeared at the regular series of the orchestra in Symphony Hall, Boston.

playing the Mozart concerto for two pianos. On the 26th they repeated the performance in Fall River, Mass. Mr. Maier has also been soloist with the orchestra twice this season, in Haverhill, Mass., and at the first of the Pension Fund concerts in Boston.

Macbeth Day at Gloversville

It was "Macbeth Day" again at Gloversville, on November 14, and this year the whole city seemed to have turned out en masse to meet her on her third annual visit. There were more people than ever to applaud her, more enthusiasm than ever to please her.

The Mercury Herald of November 15 seems to touch the keynote in its comment which ran in part as follows:

Then there was Macbeth—that same charming, winsome, smiling Macbeth who for three seasons has filled our ears with delight, our eyes with a vision of loveliness and our hearts with the joy of living; Macbeth, who in this community has made for herself such a fine and enviable "niche" and has become such a favorite with Gloversville audiences that it is hard to conceive of a season without her; Macbeth, diminutive in size, true, but a great singer and a great artist.

Yesterday she was greater than ever and justified us in believing that she is the foremost American coloratura soprano of today. Her voice never sounded more fresh, clear, true, flexible. It seemed to have gained in fact in body and tone; it carried better; it was perhaps even more sure and convincing than heretofore. One is astounded at her marvelous voice control and the absolute uncanny adherence to pitch at all times. Miss Macbeth sings with a facility, a lightness and brilliance that bewilder and electrify; she is at her best in music of a distinctly lyric character, where her beautiful legato and her admirable technique can have free play, and her program was made up principally of such music written specially for coloratura singers.

Polk in New York Recital

Rudolph Polk, a violinist who has successfully appeared in New York before, gives a recital at Aeolian Hall on Monday evening, January 24. His program will include Nordini's concerto in E minor and Bruch's Scotch fantasia. Richard Hageman will accompany him.

Leonard Sings "The Message"

Laurence Leonard sang Rhea Silberta's charming little song "The Message" on his recent Western concert tour. Everywhere it met with instant success.

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BEETHOVEN HONORED BY CINCINNATI ORCHESTRA

Symphony Presents Entire Program of His Works on Anniversary—Musical Art Society Concert—Chamber Music Program—Pavlova Charms—Conservatory of Music Items—Notes

Cincinnati, Ohio, December 21, 1920.—The Cincinnati Symphony Orchestra celebrated in a most fitting manner the 150th anniversary of Ludwig Van Beethoven's birth by giving its last two concerts, on December 17 and '18, entirely to compositions by that master. Emery Auditorium was well filled at both performances, and an enthusiastic reception was given Director Ysaye and his organization. There was no soloist at these concerts. In honor of the occasion Emery Auditorium was very appropriately decorated, there being also a bust of the noted composer in the center of the stage.

The work of the orchestra was in all respects delightful, both director and players seeming to enter into the spirit of the occasion and the results were excellent. The opening number was the overture to the opera, "Fidelio," op. 72, and the No. 3 was played at the close of the concert. Following the overture the symphony, No. 1, in C major, op. 21, was presented. This work was given a most enthusiastic reception by the audience.

The opening number of the second part of the program was devoted to the "Eroica." The performance of this symphony was most admirable. The entire program was directed by Mr. Ysaye without score.

MUSICAL ART SOCIETY CONCERT.

The first concert of the season by the Musical Art Society of Cincinnati was given at the Odeon several nights ago. The chorus, composed of seventy-five voices, is an aggregation of singers that shows more than common merit, and under the direction of John J. Fehring, gave a program that was both varied and brilliant. The voices blended well, and fine tonal quality was in evidence. The first number was the "Gaudet in Coelis" by Vittoria, which was given its first performance in this country. It is a work of merit, written in the polyphonic style and was very well sung. C. Thompson, who sang the Damrosch arrangement of "Silent Night," was greatly enjoyed. "Be Not Afraid," by J. S. Bach, was sung by double chorus and a chorus of boys' voices. A feature of the concert was the presence of Dr. J. Lewis Browne, of Chicago, who personally conducted his own compositions, "Ecce Sacerdos Magnus" and "Serenade," which were very well rendered. Among the soloists were Mabel Kountz, a young soprano of promise. There were a number of other compositions sung, and the entire concert was in many ways a pleasing event.

CHAMBER MUSIC PROGRAM.

The Odeon was the scene of another delightful concert recently when the first of the winter series of ensemble music concerts was given by the College String Quartet, assisted by two members of the Cincinnati Symphony Orchestra. The entire program was devoted to high class chamber music, and the first number was the D major quartet by Mozart. The playing of this work served to demonstrate the ability of the quartet, and gave evidence of the care with which the members have entered upon their work. In addition there was also the sextet of Tchaikowsky, two of the Glazounoff novelettes, the prelude and the valse. The entire evening's work was of a high character, and the large audience was eager to show its appreciation of the fine work that is being done by this musical organization. The quartet is composed of Emil Heermann, first violin; William Morgan Knox, second violin; Carl Wunderle, viola, and Walter Heermann, cello.

PAVLOVA CHARMS.

The appearance here on December 20, at Music Hall, of Anna Pavlova and her Ballet Russe brought out a large audience to enjoy the performance. There was a varied program, including a number of dances, two of which were new to Cincinnati people. The music of Massenet's opera, "Thais," was a material adjunct, and so was the Strauss "Beautiful Voice of Spring" and Grieg's "Anitra's Dance." The orchestral accompaniments were rendered in a satisfactory manner under the direction of Theodore Stier.

CONSERVATORY OF MUSIC ITEMS.

Bernice Fisk, the exceptionally talented young harpist of the Cincinnati Conservatory of Music, appeared as a soloist in the Christmas celebration held by the Westwood M. E. Church on Sunday, December 19.

John A. Hoffmann presented his pupils in a varied and interesting program on Wednesday night, December 15, at the Cincinnati Conservatory of Music. A number of fresh young voices were heard, while the more advanced pupils ably exemplified, in their work, the excellent singing methods of their teacher.

Mrs. Edgar Stillman Kelley presented the students of Oxford College with a program Tuesday night, December 14, the bright particular stars being Mrs. H. H. A. Beach, the American composer, who played some of her own compositions, and Margaret Spaulding, who sang a group of songs, among them Mrs. Beach's ever popular "The Year's at the Spring." Lucile Wilkin played the accompaniments. Miss Spaulding and Miss Wilkin are artist-pupils of the Cincinnati Conservatory of Music.

The annual Christmas celebration of carol singing took place at the Cincinnati Conservatory of Music on Sunday, December 19, at 4 o'clock. For years this district celebration has been a feature at the conservatory and the invitations are always eagerly awaited. The program was in charge of Thomas Kelly. The fine old hall and staircase of the main building have been found inadequate to accommodate the yearly pilgrims to this celebration, so the concert hall, appropriately decorated, was utilized.

On Monday afternoon, December 20, Augusta Hardin, soprano; Gladys Lyon and Marie De Graffenreid, violinists, and Mildred Fleming, pianist, gave a program on the roof garden of the General Hospital, for the Graduate Nurses' Association.

The following pupils took part in the regular Saturday afternoon recital at the Cincinnati Conservatory of Music: Hortense Hardy, Dorothy Smith, Alice Robinson, Edward

Mills, Helen Bowman, Ruth Greenwald, Alfred Myers, Teresa Rochetti, Carolyn Nadler, Marie De Graffenreid, Robert Todd, Louis Tangeman, Gladys Lyon, Mary Bolger and Lyle Faulkner.

NOTES.

The St. Lawrence Church Choir, under the direction of J. Alfred Schehl, gave its second concert of the season at Memorial Hall some evenings ago. The program was made up of a varied type and the singers gave evidence of earnest work and training. The opening number was the "Jubilata Deo," by Aiblinger, in five parts. It was well sung, and one of the more notable numbers was in the rendition of "In the Monastery of Montserrat," a descriptive composition by Nicolau, it being given its first hearing in this city. The boys' choir sang a group of songs and a number of other selections that were appreciated by the audience. The accompaniments were played by Augustus O. Palm, whose "Serenade" was among the numbers sung.

The third Sunday afternoon concert by the East High Community Center was given on December 19, at the Auditorium of the East Side High School. There was a varied program, including a number of Christmas carols and instrumental selections, many of them appropriate to the season.

The annual musicale was given at Memorial Hall some evenings ago by the Woman's Relief Corps, No. 14, of William Nelson Post, G. A. R. The program included the presentation of three artists who are touring the country under the auspices of the National Society for Broader Education. There were a number of classics by Sonya Medvedieff, soprano; Philip Sevasta, harpist, and Lee Cronican, pianist.

There was a performance by the opera unit of the East High Community Center some nights ago of "Pinafore," in the auditorium of the East Side High School, which was very creditably given. The music was played by a large orchestra, composed of members of the Cincinnati Symphony Orchestra.

The College of Music Choir will give its second concert in February, when Verdi's "Stabat Mater" will be given its first performance in this city.

The pupils of Adele Westfield, a prominent teacher of piano at the College of Music, gave a recital of her students at the Odeon on December 14.

Grace Chapman, graduate of the College of Music, directed a recital of Handel's "Messiah" at the Church of the New Jerusalem on the afternoon of December 19. The singers were mostly from the College of Music.

Plans are under way for the Cincinnati Symphony Orchestra to give a number of concerts in Mexico. It is said that an informal invitation is to be extended to the organization by the Mexican Government for the orchestra to play in the principal cities of that country. Nothing definite has been done as yet, but the idea is very much favored by Manager A. F. Thiele. W. W.

Thibaud Returns to America

Jacques Thibaud, violinist, arrived in New York on Wednesday, December 29, after having filled sixty concert engagements in England, France and Spain. His Paris recital on December 16 was claimed to be the biggest financially ever given there. He left the metropolis on December 31 for a two weeks' tour.

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BERLIN

(Continued from page 6.)

evening. In well selected and finely interpreted works ranging from Bach and Pergolesi to F. H. Himmel (1765-1814), they delighted a select audience, and spread a bit of Christmas spirit with some old French "noëls" at the end.

Another vocal performance that should not be forgotten is the first appearance here of Helge Lindberg, a Swedish bass whose austere, though fervent, nature draws him chiefly to Handel and Bach. A more detailed discussion of his art must be reserved for another time. The same is true of Paul Bender, whose third recital here was a "merry evening" that hardly did justice to his versatile art.

Of orchestral concerts there is to be recorded the activity of the Blüthner Orchestra, which in the course of its subscription concert under Scheinpflug (now musical director at Duisburg on the Rhine) gave a successful Tchaikovsky evening (Margaret Ober, soloist), and which every Sunday gives interesting—partially modern—programs by way of popular concerts under Meyrowitz.

The fourth "Master Concert" in the new subscription series arranged by the Wolff & Sachs Concert Bureau brought the genial Bruno Walter to Berlin once more. He conducted Haydn and Brahms, while Josef Mann, excellent tenor of the Berlin Opera, sang Beethoven's "An die ferne Geliebte." Walter's reading of Brahms' second symphony was the most vivid, clear and sonorous we have heard in many a day and went far toward curing us of the incipient Brahms-fag which threatened to become a chronic disease.

A BALLET PREMIERE AT THE BERLIN OPERA.

As we rush to catch the Overland Mail we must record a delightful evening at the Staatsoper, provided by the imaginative brain of Heinrich Kröller, ballet master extraordinary. Two of his latest creations, "Amoretten" and "Dance Scenes" (choreographic interpretations of Strauss waltzes and Weber's "Invitation to the Dance"), had their premiere last night.

The "Amorettes," a pretty story of a powdered and satinclothed "shepherd" and "shepherdess," happily united despite an obdurate father and a golden dandy à la Louis Quatorze, is one of the most delicate and charming bits of symbolism we have seen in many a day. The Strauss waltzes, "Stories from the Wiener Wald" (danced by a group of hoopskirted maidens and a fiddling Biedermayer lad), and the "Blue Danube," visualized by a nymph in green silk gauze and a boy in white, were positively thrilling in their rhythmic fancy; and to hear those truly beautiful melodies played in noble style by a virtuoso orchestra is a pleasure all too rare.

None of these dance scenes had any scenery to speak of, yet an interesting effect was obtained by spacing and lighting. In the last scene alone, entitled "The Musician" (Weber's "Invitation") an impressionistic background provided an adequate setting. A caravan of gypsies passes across it in silhouette in the evening twilight. In the foreground an ancient musician with a cello on his back crosses the stage, sits down and fiddles the opening recitative. He falls asleep over it and dreams—of gypsies. Gypsies, invisible till then, rise from the ground and in a mysterious light, behind gauze, dance a wild dance. They disappear as suddenly the musician wakes up and—fiddles his melody to the end.

One may say what one likes against dance interpretations of music, but when they are done on such correct aesthetic principles, with such regard for the architecture of the piece and the character of its content, no criticism

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will detract from the pure enjoyment to be derived from such a performance. As for the dancing itself, the good work of ballet master, Kröller, is very evident in the rhythmic precision and the fancifully poetic motions of the individual dancers, as well as the decorative composition of groups. Kröller, himself, is a dancer of the highest rank, comparable to the best of the Russians, and the day may not be far distant when the Berlin ballet will achieve something like the importance of the Ballet Russe.

CÉSAR SAERCHINGER.

"Universal Song" Adopted by High Schools

"Universal Song," the voice culture manual written by Frederick H. Haywood for use in teaching classes in voice culture, is being used as a textbook this season in the high school at Lockport, N. Y., Robert Bartholomew, supervisor; at Ossining, N. Y., W. C. Rogers, supervisor; at Phoenixville, Pa., Margaret Perkins, supervisor; Allentown, Pa., Warren F. Acker, supervisor; Torrington, Conn., Mary H. Burns, supervisor; Orlando, Fla., Lillian Eldredge, supervisor; Somerville, Mass., Richard W. Grant, supervisor; Duncan, Okla., Eva Mills, supervisor; Cleveland, Ohio, G. R. Montgomery, supervisor; Hazelton, Pa., Victor Oswald, supervisor; Clarksburg, W. Va., Clarence C. Arms, supervisor; Mahanoy, Pa., Cora S. Anthony, supervisor; Pittsburgh, Pa., A. L. Fillmore, supervisor; Dubois, Pa., Marion E. Flagg, supervisor; Middletown, Conn., Bertha Rockwell, supervisor; New York City, B. M. Scudder, supervisor.

Among the private teachers who are using "Universal Song" are John Colville, Pittsburgh College of Music; T. Earle Yearsley, Beaver College, Beaver, Pa.; George H. Wilder, Burlington, Vt.; Caroline Crawford, Sweet Briar (Va.) College; Frederick W. Bailey, Worcester, Mass.; Leo M. Coombs, Lethbridge, Alberta, Canada; Josephine Dowler, New York; Elsie B. Gardner, Fredonia (N. Y.) Normal School; Ophie Morris, Carolina Conservatory and Grove Park School, Asheville, N. C.; Prof. M. J. Sorflaten, Alexandria, Minn.; Carl J. Waterman, Lawrence Conservatory, Appleton, Wis. Wilhelmina Baldwin is conducting classes for the Boston (Mass.) Teachers' Club and the Levana Club at Worcester, Mass. Cecelia Bainton, supervisor at Boston, has a class at Providence, R. I. In far away Australia, Roland Foster, of the voice department of the State Conservatorium, Sydney, N. S. W., is acting as representative for the institute. Frederick Southwick, New York, and John W. Nichols, head of the voice department, Vassar College, also use it.

The National Community Service, through the offices of Field Director W. C. Bradford, has become very active and several of the leaders are preparing to introduce the course throughout the country. There is a class at headquarters in the Metropolitan Tower under the direction of Mrs. Bradford.

The United States Army Vocational School Music Department has accepted "Universal Song" as the official textbook, and it is being introduced at the Third Army Corps Headquarters, at Baltimore, Md., under the leadership of Anthony Montani.

Fay Foster at "The Talk of the Town"

One of the biggest social and artistic events of the Philadelphia season was "The Talk of the Town," a musical extravaganza, given November 17 and 18 at the Academy of Music. It was a charity affair, the Polyclinic Hospital being the chief beneficiary.

Three hundred of Philadelphia's most beautiful and talented maids and matrons gave of their best to make the entertainment the "huge success" all pronounced it. And as the little village of New York seldom fails to be a participant at affairs where "success" is inscribed on the banner, Fay Foster, the composer, was the only representative of New York on this occasion. Her contribution was a cabaret scene with Italian songs, introducing two of her Philadelphia pupils, Mrs. James M. Anders and Mrs. William Greene. They wore Italian costumes, and a little piano on wheels gave an appreciated touch of novelty. The Philadelphia Inquirer said of this, that it was a "suggestion which all modern opera singers might do well to imitate."

New Engagements of Klibansky Pupils

Lotta Madden, artist-pupil of Sergei Klibansky, was engaged for a concert in Scranton, Pa., January 4; Betsy Lane Shepherd, for a concert in Washington, January 11; De Vecmon Ramsay, for a concert at the Y. M. C. A. in New York; Adelaide De Loca, for appearances at the Rialto Theater, Jamaica, L. I.; George Grafe, for the Criterion Theater, New York, and Marie Le Viness, for special services at the Morningside Presbyterian Church. Irving Fisher is singing in the performance of "Sally." At the last studio musicale, Alveda Lofgren, Dorothy Claassen, Ruth Witmer, Irene Martin and May Lazar appeared. Mr. Klibansky will give several students' recitals in January.

Julia Claussen Filling Many Engagements

Julia Claussen recently sang at Converse College, Spartanburg, with much success. To quote one of the papers of that city: "A woman of magnificent stage presence, she captivated her audience, both by her singing and by her charming manner. Mme. Claussen takes worthy rank in the long list of world renowned artists who have been brought to Spartanburg." Before singing at the Metropolitan Opera this season, Mme. Claussen goes to the Coast, filling many important engagements en route, including a string of dates under Jessica Colbert's management in San Francisco.

Eva Gauthier Sings Engel Songs

Two new songs by Carl Engel, as yet unpublished—"A Sprig of Rosemary" and "Opal"—both settings of Amy Lowell poems, were sung by Eva Gauthier at her recent Boston recital.

Organ Recital at Girls' High School

On January 9 at the Girls' High School, Brooklyn, an organ recital will be given by Theodore W. Springmeyer, assisted by DuVal, soprano.

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THREE CHORAL SOCIETIES ARE HEARD IN ORATORIO IN CHICAGO

Apollo Club and Marshall Field Chorus Both Give Fine Performances of "The Messiah"—Swedish Choral Club Presents "The Redemption"—Conservatory and College Notes

Chicago, Ill., January 1, 1921.—The Apollo Musical Club presented Handel's "Messiah" at Orchestra Hall on Sunday afternoon, December 26. The hall was packed and the public was well rewarded by a truly remarkable rendition of the work—this as far as the chorus and orchestra were concerned, as the soloists were somewhat weak. To Harrison M. Wild, conductor of this organization, go first honors for the manner in which he held his forces and for the illuminating reading given the score. Under his forceful guidance, the work of the choristers was above reproach. They sang remarkably well and the balance of the choir was homogeneously good. The climaxes were stupendous and the pianissimos exquisite; thus, as far as the orchestra and chorus were concerned, the performance was highly meritorious and greatly enjoyable. As stated above, the soloists were weak as to voice, for the rendition of the "Messiah" demands big voices and the four soloists impressed as equally well balanced inasmuch as all of them possessed rather light voices. Else Harthan Arendt, soprano, is the possessor of a lovely voice as to quality, but it lacks the dignity required to sing Handel's music. In years gone by Mabel Sharp Herdian had often been the soprano soloist with the Apollos and if a local singer had to be engaged, she or Monica Graham Stults would probably have done better with the part than Mrs. Arendt, as their voices are more dramatic and thus better suited for this oratorio. The public, however, was pleased with Mrs. Arendt and applauded her warmly whenever an opportunity was given. Beautifully gowned, her charming personality won her many admirers. Ethel Jones, contralto, also the possessor of a lovely voice, lacked the power for her solos. She furthermore impressed as though suffering either from a cold or nervousness and was not at her best. Frederick Gunster displayed excellent phrasing, delightful pianissimos and impeccable diction, but he, too, seemed to be suffering from a cold and this was greatly regrettable, as it was his debut with the club. His voice is generally powerful, but on this occasion it seemed to lack a bit of its usual force. Fred Patton had the most voluminous voice of the quartet, but at times he, too, produced tones far too small to please at least one auditor. Some of his tempi were erroneous, especially in the "Why Do the Nations So Furiously Rage Together," when he compelled Mr. Wild to follow him at an unheard of speed. He, as well as the contralto and tenor, were

applauded to the echo by the audience after each solo. As stated often here and elsewhere, a review is only the personal belief of one person and this one may be absolutely wrong in the position taken, but it is his firm belief that had the soloists been on a par of excellence with the work of the choristers, orchestra, the conductor, Harrison M. Wild, and the organist, Edgar A. Nelson, the performance would have been one long to be remembered for its excellence, but as it was, it will linger in the memory of the writer for the exceptionally good work of the club, the real soloist of the day.

SWEDISH CHORAL CLUB IN CONCERT.

The Swedish Choral Club, so well directed by Edgar A. Nelson, has made under his guidance big strides since its inception, as noticed in its presentation of Gounod's oratorio, "The Redemption," which was given before a large audience in Orchestra Hall on Tuesday evening, December 28. The club, which is a large one, has been well trained as indicated by the lovely shading and potential climaxes. The Swedish Choral Club is another organization of which Chicago may justly be proud. It is well directed and its growth in popularity is in every respect deserved. The club sings beautifully and the soloists chosen on this occasion were praiseworthy. Ethel Benedict, a light soprano, sang her solos effectively. Likewise, Edna Swanson Ver Haar, a beautiful woman, made a good impression in the contralto role. Arthur Kraft, whose services are more and more in demand, verified the good opinion in which he is held in Chicago and elsewhere by singing admirably all through the course of the evening and meeting all the requirements demanded from the tenor. He scored heavily. Theodore Harrison, bass-baritone, sang with great authority and with that fine diction that has placed him in the first rank among oratorio singers in the land. He shared equally in the success of the night and was for a great measure responsible for the enjoyment of the performance. The concert was pronounced by all present a huge artistic success that reflects credit not only on the soloists, but also on the choristers, a fine body of singers, and on their gifted conductor.

KINSOLVING MORNING RECITAL.

At the Kinsolving Morning Musicales, in the Blackstone ballroom, December 28, the soloists were Albert Spalding and Arthur Hackett. Both artists were welcomed by the elite and the reception at the hands of such a blasé audience was warmer than is generally the case in such placid surroundings. Albert Spalding has long been a favorite here, not only among society people, but with musicians as well as laymen, as he always gives of his best with his violin. A most conscientious artist, he never resorts to cheap tricks to win the approbation of his hearers and this was again demonstrated by his remarkable playing of the numbers inscribed on his program. He played with the musicianship and artistry always to be expected from him and was rewarded by prolonged applause after each selection. Arthur Hackett was as successful with his voice as Spalding was with the bow. This in itself should be sufficient to express entire satisfaction. Possessor of a mellow voice of wide compass, he sang with great intelligence, musicianship, and tinted his voice with all the colors of the rainbow, thus making his interpretations most interesting. Mr. Hackett understands that the lips of a singer are as valuable as the vocal chords. He knows how to enunciate the text, and therefore each word was made understandable, not only in English, but in other languages, thus adding another quality to his numerous ones. He, too, received the full approbation of his listeners, who pronounced the concert one of the best balanced ever given under the Kinsolving management.

MARSHALL FIELD CHORUS IN CONCERT.

Another body of singers well deserving of praise is the Marshall Field Choral Society, made up of employees of the retail and wholesale departments of this well known dry goods store. It seems remarkable that one could find

in a business firm so many good voices as those of the Marshall Field Chorus, an organization which could put to blush many professional choral societies. The work chosen was "The Messiah," which had been heard the previous week by the Apollo Club, which gave, as stated previously in the *MUSICAL COURIER*, a remarkable performance of the Handel masterpiece. With the singing of that choir still fresh in the ear of the writer, the work of the Marshall Field Chorus stood the test of comparison and this in itself is the greatest praise that can be paid any body of singers, in this city where in "The Messiah" the Apollos have reigned supreme. Instead of this short review, a column should be given to the Marshall Field Choral Society and to its excellent conductor, Thomas Pape; but space forbids, and besides there is a holiday this week, which requires curtailment of this letter. Thus it is with regret that only a few words of praise are given this admirable society when superlatives ad libitum should be used to reward them for their meritorious exhibition. The choir is well balanced and to Conductor Pape are addressed words of thanks for what he has done in promulgating the best music among his business colleagues, and also for the manner in which that music is rendered under his efficient baton. The soloists were Ethel Benedict, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor, and Herbert Gould, basso. Their work is too well known to need an analytical report at this time. Members of the Chicago Symphony Orchestra supplied the accompaniment and under the direction of Mr. Pape, gave splendid support to the singers besides playing the instrumental score in a telling fashion. The chorus may well be pleased at its success which was in every way justified.

OTHER CONCERTS.

Several other concerts took place during the week, among which was the regular Chicago Symphony concert and the debut in recital of George Baklanoff, reviews of which are deferred until next week's issue.

BUSH CONSERVATORY NOTES.

The first Interpretation Class to be held at Bush Conservatory after the holiday recess will be a talk on January 12, at 3 p. m., by Mme. Julie Rive-King on Liszt's piano compositions. As Mme. King was a favorite pupil of Liszt, the lecture promises to be of exceptional interest.

Violet Bourne, pupil of Mme. Julie Rive-King of Bush Conservatory, will give a recital in Warren, Pa., on January 5.

Harold Triggs, pianist, artist pupil of Mme. Julie Rive-King; Carol Winslow, reader, artist pupil of Mae Julia Riley, and Joel Lay, baritone, artist pupil of Gustaf Holmquist, all of Bush Conservatory, will present a program at the North End Women's Club on January 3.

The North End Club has engaged Ebba Sundstrom, violinist, of Bush Conservatory, for its February 14 program.

On January 15 there will be a very interesting program by the junior students. The program will be presented by the younger students of piano, violin and expression.

Ethel Shapiro, contralto, artist pupil of Gustaf Holmquist, is soloist at the Unity Church in Lake View and at Temple Mizpah.

Rowland Leach, violinist and composer, will conduct the Interpretation Class January 19. His subject will be "Ensemble Music."

MME. DOTTI'S PUPILS SCORE SUCCESS.

The old saying "Know a workman by his chips" is never more true than of musicians and especially of vocal teachers. Mme. Louise Dotti, teacher of voice at Bush Conservatory, exemplifies this in ample measure in the success her pupils are now scoring in professional work. The rich training which this remarkable artist has had in operatic roles and experience and her long and intimate association with such artists as Melba, Sembrich, Eames and others of the "golden age of opera" make her lessons an inspiration, and her pupils are stimulated to their best efforts. "Results" is the keynote of the Dotti lesson.

Cyrena Van Gordon, leading mezzo soprano of the Chicago Opera Association, is a pupil of Mme. Dotti. Alma Beck, the contralto who has attained an enviable reputation in recitals, and Melba McCreery and Marjorie Squires, both hailed as "discoveries" of the present season—these are but a few of the successful pupils who have come from the Dotti studios.

Mme. Dotti says she has a number of promising voices in her class this season, which includes Leola Aikman, Mrs. D. J. Abrams, Ruth Garrity, Maisie Shafer, Jessemin Page, Arthur Holmgren, Mildred Jean Rannels and many other students.

CHICAGO MUSICAL COLLEGE NOTES.

The Saturday morning performances will be resumed January 8, at eleven o'clock, in Ziegfeld Theater, when a program by students in the piano, violin and vocal departments will be presented.

Among the programs that will be given in the near future by the Chicago Musical College in Ziegfeld Theater will be Charpentier's "Louise," which will be interpreted January 15 under the direction of Edoardo Sacerdote; an expression program by students of Minna Mae Lewis, January 22, and a program of dance diversissements, which will be given by students of Mae Stebbins-Reed, January 29.

Edward Collins won great success with his performance at the concert of the Minneapolis Symphony Orchestra at Minneapolis last Sunday.

JEANNETTE COX.

Monger to Do Publicity

W. Perceval Monger has been engaged by the Netherlands Committee for Arts, Science and Friendly Relations for special publicity work in connection with the visit of Willem Mengelberg to this country.

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ACROSS THE COUNTRY

Ann Arbor, Mich., December 17, 1920.—The University School of Music has provided the University of Michigan and Ann Arbor with a wealth of splendid musical programs thus far this season, and an abundance of fine attractions are scheduled for the balance of the year. Six programs have been given in the Choral Union Series in which the following artists have been heard: October 29, Metropolitan Opera Sextet (Giovanni Martinelli and Giuseppe Corallo, tenors; Marie Rappold and Nina Morgana, sopranos; Helena Marsh, contralto, and Thomas Chalmers, baritone, with Emilio Roxas, pianist); November 4, Albert Spalding, violinist, with Andre Benoit, accompanist; November 11, Sergei Rachmaninoff, pianist; November 13, the United States Marine Band, Capt. William H. Santelmann, leader; December 2, Percy Grainger, pianist; December 13, Jan Kubelik, violinist, and Pierre Augierias, pianist.

In the Faculty Concert Series several programs, varied in nature, have also been provided which have supplemented the offerings in the regular series of concerts: October 24, William Wheeler, tenor; Albert Lockwood, pianist; Marian Struble, violinist. November 14, the University Symphony Orchestra, Samuel P. Lockwood, conductor; Marian Struble, violinist, soloist. December 5, Mrs. William Wheeler, soprano; Maud Okkelberg, pianist; Samuel P. Lockwood, violinist. December 12, University Band, Wilfred Wilson, leader; mass singing, George Oscar Bowen, leader.

A special feature of the work in music in Ann Arbor this year has been the development of music in the public schools of the city, which has been brought about largely through the co-operation of the University School of Music and the Board of Education in the employment of George Oscar Bowen in the dual capacity as head of the public school music department in the School of Music (where in are trained teachers and supervisors of this important branch of music) and the leadership of music in the local public schools. Through this harmonious arrangement Mr. Bowen has been able to inject an enthusiasm for good music and to attain high standards. He has organized a high school chorus of several hundred voices, and through the co-operation of his assistant supervisors, under the leadership of Lou M. Allen, choruses of enthusiastic music lovers have been organized in all of the ward schools. On December 16 these various choruses, numbering about 4,000 children, assembled in Hill Auditorium and gave a delightful program of Christmas carols and other works appropriate to the occasion and the performers. In connection with the Faculty Concert Series of concerts Mr. Bowen has also conducted a number of programs of mass singing and has created an intelligent interest on the part of his audiences. Under his direction, in addition to choruses, classes in instrumental music (piano, violin and band instruments) are being organized in the schools of the city.

Capt. Wilfred Wilson, head of the Band Instrument Department and leader of the University of Michigan Band, is doing much to develop a taste for good music on the part of the general public. Ordinarily, the main function of a college band is to appear at football games and other field events where music is provided merely as a condiment for an appreciation of the contest in hand. Mr. Wilson has taken a broader view of the function for the University Band and has provided many programs of the best concert music adaptable for band performance. His success in this direction has been highly gratifying to all concerned.

Atlantic City, N. J., December 27, 1920.—The bi-monthly meeting of the Crescendo Club was held December 7 in the music hall of the First Presbyterian Church and was largely attended. The subject, "The Story of the Violin," was creditably treated by Mrs. Arthur Bolte, assisted by Lillian Boniface Westney, Ida Taylor Bolte and Elizabeth Culbert. Mrs. Donald Roberts sang a group of songs. Mrs. Culbert and Miss Newell gave a splendid version of op. 13 by Grieg, for violin and piano. Anna Shill Hemphill was the accompanist.

An unusually attractive program was offered December 12 by the Ambassador Orchestra, as the sixth of a series of concerts arranged by Henri J. Van Praag, director of the Artiste Ensemble. Bernard Parronchi, cellist, was the solo artist, playing "Andach," by Popper. Mr. Parronchi was compelled to give two encores.

Nora Lucia Ritter, popular soprano soloist and vocal teacher, has opened her new studio in the Hotel Trexler. She has won a fine record in voice placement and tone production.

December 21 the Crescendo Club presented a Christmas program, sponsored by Mrs. H. E. Conrad, assisted by Helen Kennedy, Mrs. William Parsons and Ethel Marina. The descriptive analysis of Christmas in the early days was portrayed by Mrs. Conrad in Colonial dress, assisted by Maxine Reisman. Mesdames Bolte, Westney, Edwards and Cloud composed the quartet and sang Christmas carols. Elizabeth Chew, soprano; Florence Cook, Gladys Smith and Nora Lucia Ritter were pleasing soloists. Anna Shill Hemphill and Ruby H. Cordery were piano accompanists.

December 17 the Arts and Crafts Department of the Woman's Research Club was entertained in the beautiful home of Mrs. Charles Harrison, Mrs. Thomas J. Cross, Mrs. L. Dow Bailliet and Mrs. Harrison being hostesses. Mrs. Milton Seaman presided over an excellent program of music and art. Krymer Worcester, Lillian Westney, Margaret Crawford and Laura Westner were soloists, the latter acting as accompanist. The program was much enjoyed by the large audience.

At a meeting held in the chapel of the First Presbyterian Church, Dr. Henry Merle Mellen gave a talk on the life

and habits of Beethoven, on the occasion of the 150th anniversary of his birth. Mrs. W. Blair Stewart was chairman. The soloists were Anna C. Heiss, Margery Merle Mellen, Ruby Cordery, Nora Lucia Ritter, Anna Shill Hemphill and Sara Newell.

A meritorious program was offered by the Dennis Orchestra on December 23 at the Hotel Dennis, J. Leonard Lewis, director. The Christmas spirit prevailed from the first number of the program to the last. Nora Lucia Ritter, dramatic soprano, was the soloist. Bernice J. Lewis was a particularly successful accompanist.

Berkeley, Cal.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Chehalis, Wash.—(See "Music on the Pacific Slope.")

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Dayton, Ohio.—(See letter on another page.)

Detroit, Mich.—(See letter on another page.)

Grand Rapids, Mich.—(See letter on another page.)

Jersey City, N. J., December 11, 1920.—Despite the very bad weather, a capacity audience thronged the Faith Reformed Church on December 10 at a violin recital by the pupils of Arthur Baecht, violin virtuoso and first assistant to Prof. Ovide Musin. The following pupils of Mr. Baecht contributed solos: Selma Mullen (age, eight years); Eric Lehom, Thomas Fitzgerald, Edward Bigge, David Rowland, Wellington Hunter, Erick Carlson, Samuel Hall, Carl Johnson. The assisting artists were Lillian M. Pihlblad, soprano; Albert Baecht, pianist-accompanist, and the Arthur Baecht String Orchestra. A feature of the evening was Professor Baecht's playing of Vieuxtemps' "Fantasia Apassionata." His rendition of this composition brought repeated calls for encores, to which he responded most generously.

Kansas City, Mo., December 10, 1920.—The Haydn Club, a male chorus of fifty voices, rendered its first public concert in Atkins Hall, December 6. The director of the club is John R. Jones, who has been intimately identified with the musical life of Kansas City for several years. Although the club is scarcely a year old it has proven itself capable of rendering music of a high grade. Its reception by the public has been warm and enthusiastic and, judging from its first concert, it has a long life of artistic effort before it. It differs from so many male choruses in having a sufficient number of capable first tenors. A short time ago the club was the guest of the Chamber of Commerce, rendering several selections on this occasion.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Memphis, Tenn., December 8, 1920.—A very delightful recital was the second of the free monthly affairs given by the Beethoven Club. Belle Wade, general chairman, and her committee for November, Mrs. J. L. McRee and Susie De Shazo, arranged a delightful program. The opening number, "Capriccio Brillant," Mendelssohn, arranged for two pianos, was beautifully interpreted by Mrs. Paul Pettit, with orchestral part on the second piano by Mrs. W. J. Hon. Mrs. Hon later pleased the audience with her brilliant playing of three Chopin preludes and E minor waltz. Margaret Morrison, one of the talented younger members of the club, not only amazed the large audience but also won them completely to keen appreciation of her ability. Miss Morrison played the first movement of Beethoven's C minor concerto (cadenza by Liszt). Prof. Theodor Bohlmann playing the orchestral accompaniment. Erin Farley sang two numbers in his inimitable style. His splendid baritone voice and perfect diction are a real joy. Mrs. Lawson Wilhoite, always appreciated on any program, displayed her usual musician-ship; her rendition of three numbers was technically brilliant. Elsa Gerber, one of Memphis' loveliest contraltos, sang "Lungi dal caro bene," Secchi, and "O Don Fatale," Verdi, with a great deal of feeling and was warmly received. Two violin numbers by Harry Kohn, a popular young violinist, showed marked talent. The final number was a song cycle, "A Little Sunbonnet" (Herman Lohr), sung by Mrs. J. L. McRee, soprano; Elsa Gerber, contralto; Arthur Bower, tenor, and Erin Farley, baritone.

The first of a series of three devotional services to be given by the West Tennessee American Guild of Organists was heard Sunday afternoon at the Idlewild Presbyterian Church. J. Paul Stalls, dean, and Mrs. L. Y. Mason arranged the program, which was presented by the different choirs of the city, including Mrs. D. L. Griffith, Mrs. J. L. McRee, Miss Garrison, Miss Gerber, Miss Powell, Miss Keppel, Arthur Bower, Edward Hoffman, C. M. Saner, Richard Martin, Gordon Reed, and Clarence Banning.

Under the auspices of the music committee of the Chamber of Commerce, E. R. Barrow, chairman, and a sub-committee consisting of Miss Farrington, Mrs. J. F. Hill, Mrs. W. C. Early, Dr. A. B. Williams and C. A. Pinson, the popular sacred concerts given on Sunday afternoons, having been inaugurated last season, met with such splendid results that it has been decided to continue them through the coming year. Sunday afternoon a miscellaneous program was arranged as a memorial for the late O. K. Houck, who for more than thirty years was very closely identified with the musical uplift of Memphis. Every important musical organization in the city was represented on a program which was termed "A Tribute from the Musicians of Memphis."

Minneapolis, Minn.—(See letter on another page.)

New Orleans, La.—(See letter on another page.)

Sacramento, Cal.—(See "Music on the Pacific Slope.")

San Antonio, Tex.—(See letter on another page.)

San Diego, Cal.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Tampa, Fla., December 13, 1920.—December 3 was observed throughout the city as Music Day. Although Music Day has been established in many other states, this city has the honor of introducing this custom in Florida, and the successful way in which it was carried out will doubtless bear fruitage in a deeper, more sincere interest in musical appreciation and development. The idea was promoted and executed through the efforts of the Friday Morning Musicales, with Mrs. Charles McKay, as president, leading the movement. Mayor Gordan issued a proclamation that Friday, December 3, be observed throughout the city as the first Music Day. Concerts were held in different parts of town during the entire day in all music houses and public institutions. Programs at the noon hour were given in many of the public restaurants. In several churches impressive vesper services were held. The day culminated in a delightful recital in the evening in Tampa Bay Casino through the courtesy of the Turner Music Company presenting Victor Wittgenstein, pianist, and Ethel Rust Mellor, lyric soprano. Mr. Wittgenstein met an enthusiastic response from a crowded house. In addition to giving an artistic performance of solo works, several numbers were played in part on the Ampico, demonstrating the artistic reproduction of this scientific invention, alternating as it did with the pianist himself. All of the accompaniments for the songs used by Mrs. Mellor were played on the Ampico by Mr. Ward-Stephens.

The Warwick Male Quartet was the opening attraction of the Lyceum course, offered by the Baraca Philathea City Union. It made a popular appeal to all classes of people through a well diversified program. In addition to the ensemble work, very enjoyable piano and saxophone solos were given, and several good readings interspersed the program.

The student's department of the Friday Morning Musicales was delightfully entertained on November 27 in the spacious parlors of Mrs. L. L. Buchanan. Much interest has been shown in the weekly musical programs given at the Sunset Club.

A program of high order was recently given under the auspices of the Jewish Synagogue for the benefit of the Armenians. Some excellent talent was donated for the cause. The pupils of Marine Costelia Dawson gave a recital embracing the educational as well as the musical side of piano study.

Current New York Musical Attractions

"Afgar" (Oriental extravaganza, with Delysia), Central Theater.

Century Promenade (The Midnight Rounders at 11:30), Century Roof.

"Erminie" (Revival with Francis Wilson and DeWolf Hopper, opening week), Park Theater.

"Good Times" (extravaganza), Hippodrome.

"Greenwich Village Follies" (revue), Shubert Theater.

"Her Family Tree," (Nora Bayes presents herself), Lyric Theater.

"Honey-Dew" (play with music), Casino.

"Irene" (musical comedy), Vanderbilt Theater.

"Mary" (musical comedy), Knickerbocker Theater.

"Jimmie" (revue, with Frances White), Apollo Theater.

"Lady Billy" (musical comedy, with Mitzi), Liberty Theater.

"Mecca" (great musical spectacle), Century Theater.

"Mary Rose" (Play by J. M. Barrie, with incidental music), Empire Theater.

"Passing Show of 1921" (revue), Winter Garden.

"Rollo's Wild Oat" (play, with incidental music), Punch and Judy Theater.

"Spanish Love" (play, with incidental music), Maxine Elliott Theater.

"Sally" (with Marilyn Miller), New Amsterdam Theater.

"The Beggar's Opera" (revival of famous musical comedy offered by Arthur Hopkins), Greenwich Village Theater.

"Tinkle Me" (musical revue), Selwyn Theater.

"Tip-Top" (Fred Stone's show), Globe Theater.

"Ziegfeld Midnight Frolic" (11:30 p. m.), New Amsterdam Roof.

Reception for Sevcik

A reception in honor of Professor Otokar Sevcik, the distinguished Bohemian violinist, will be given at the home of Daisy Kennedy, 15 West 67th street on Saturday evening, January 15. Professor Sevcik is coming to America to assume the direction of the violin department at the Ithaca Conservatory.

Arrangements for the reception are in charge of Miss Kennedy, Mr. and Mrs. Paul Stoeving and Mr. Egbert of Ithaca, and an effort is being made to bring together as many former Sevcik pupils as possible. Investigations have already gone to numerous violinists who studied with the celebrated master, but there are many others whose addresses are unknown to the committee who will undoubtedly be eager to attend the "reunion." These persons are requested to communicate with Miss Kennedy at her above address.

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OPINIONS OF THE PRESS

John Hand Scores at Return Engagement

Before a large body of music lovers John Hand made his second appearance this year at Springfield, Mass. The tenor sang in an "artists' night" success which wound up the annual May Festival last spring, and was immediately re-engaged to appear in joint recital November 19 in the popular series. Press commentators were unanimous in acclaiming this young artist, and accompanying are reproduced a few of the excerpts from these criticisms:

John Hand was in excellent voice, and he showed its capabilities in many styles and in varying moods. His particular aptitude for oratorio was well exemplified in the despair of the blind Samson lamenting his "Total Eclipse" and in the sublime "Heavens Are Telling" numbers. His success is marked in the very imaginative music of Campbell-Tipton, two specimens of which he declaimed with unimpeachable taste.—Ernest Newton Bagg, Springfield Union.

John Hand was heard here at the music festival last May, when he came almost unheralded and achieved one of the notable successes of the festival. . . . His singing had all the excellent qualities noted last year. With so magnificent a voice backed by a solid physique he should be able and undoubtedly will be able to reach great heights in the musical world. He is only at the threshold of his career and with such a voice he can go as far as he likes.—Springfield Republican.

Pietro A. Yon in Charleston

Pietro A. Yon, concert organist and composer, gave a concert in Charleston, S. C., on December 13 last, which proved so successful that the Charleston American of December 14 devoted almost an entire column to the work of



PIETRO A. YON,
 Organist and composer.

Mr. Yon, saying among other things that the Yon concert was a notable event. The review then continued, in part, as follows:

He is perfect master of the king of instruments. What the critics of the seventy-six cities in which he appeared last season had to say of his phenomenal playing can be repeated without fear of contradiction of the Charleston concert.

The program included specimens of all the classics for the organ. . . . Musicians will acclaim Yon's interpretation of Bach. He is strikingly original in his daring and dash, and he infuses more into the work of the master than mere technical dexterity. Yon has no technical difficulties. When one has heard his Bach in D minor, toccata and fugue, one realizes why such organizations as the Philadelphia Philharmonic and the New York Symphony orchestras are anxious to serve as the background for his organ work.

And yet on the numbers of last night's program even musicians may differ. The wonderful structure of his own "First Concert Study" was strikingly revealed. This composition sets the record for pedal technique. While the swell and the great organ are responding to his flying fingers, bringing forth the themes, the artist strikes in clear cut fashion 1,467 distinct pedal notes in about three minutes. A breathless expectancy holds the auditors while the artist-composer makes the very atmosphere throb with the "First Concert Study."

Marie Lighthall Wins Chicago Praise

Thorough evidence of the success with which Marie Lighthall, the gifted Chicago soprano, met at her recent recital there will be found in the following glowing tributes:

Marie Lighthall's audience at her recital in Kimball Hall was large and encouragingly demonstrative, not a surprising fact to record, for the young soprano is well known in musical circles here. She was most successful with "The Hedge Rose," in which the clarity of her voice was most flatteringly displayed.—Chicago Evening American, Herman Devries.

Mme. Lighthall has a voice of rich quality, ample volume and well under control. She sings with understanding of the music and interpretative feeling for songs.

Her French songs were particularly well done. The "Si j'étais Dieu" of Devries and "L'Heure exquise" of Poldowski were right in the spirit. The tone was clear, her grasp of the music sure and her singing had freedom.

Buzzi-Peccoli's "Under the Greenwood Tree" she sang with spirit and it had to be repeated. "At the Well" of Hageman was tastefully done.—Chicago Evening Post, Karleton Hackett.

Marie Lighthall put a deft touch into Poldowski's "Dansons La Gigue" making the invitation to dance quite contagious, and there was a world of real feeling in Schubert's "Margaret at the Spinning Wheel."—Chicago Herald and Examiner, Henriette Weber.

After a group of Schubert songs sung in English, she introduced a pair of songs by the well-known Chicago musician, Herman Devries, set to French texts. Memory and available records bear no witness of their having appeared previously on Chicago recital programs, which would seem strange were it not a recognized fact that very often the best songs do not get their deserved recognition.

Mrs. Lighthall has many of the gifts and acquirements of the

recital artist, possessing a voice that is admirable in quality, power and range, and singing in an understanding and musicianly way. There was an especial amount of enjoyment in her performance of the Devries songs, likewise of that charming number by Richard Hageman, "At the Well."—Chicago Daily Journal, Edward C. Moore.

In the second group, which contained two wholly delightful and shrewdly written songs by the erudite and amazingly versatile Herman Devries, there was disclosed ample range, some translucent, lovely high tones and considerable depth.

By the time she had come through her program to the imperishable "Caro Nome," that most impassioned of old-time love songs with its delicate richness of melodic fabric, Miss Lighthall was upon well tried, familiar ground, and full of operatic confidence. Her virtues those of a fine natural voice, a patent zealous desire to accomplish and excellent training. Too, hers is the distinct advantage—and this comment is flung in direct defiance to those worthy sophists who urge that the diaphanous art in its satisfying exquisiteness needs no such mundane first aid—of a wholesomely pleasing appearance.—Chicago Daily Tribune, Ruth Miller.

Marie Mikova Encomiums

Marie Mikova gave a highly successful piano recital in Aeolian Hall the evening of November 4. Following are a few extracts from leading New York papers covering the event:

Marie Mikova gave a delightful exhibition of her skill as a pianist. It was the young musician's second annual recital, and in her program she reflected good taste, ambition and individuality. After a sincere and sympathetic reading of Beethoven's sonata op. 57, she played the "Tartar" march, "Chinese Spring Song," and "Lapland" ballade from the Exoticist suite by Novak. In these and in two preludes by Debussy she disclosed some unusual tone effects and a remarkable use of the pedals.—American.

Marie Mikova, a pianist of gracefully swift and facile style, who has before appeared here, gave a recital at Aeolian Hall, where an audience cordial from the start remained after the close of her program till she played three encores.—Times.

Her command of color and nuance is finely developed and so is her technique.—Herald.

They (the three movements from the Exoticist suite of Novak) do not offer any particular distinction at first hearing, but Miss Mikova's playing was delicately shaded and marked by sympathy and insight. She has temperament as well.—Evening Mail.

Cecil Burleigh at La Crosse

Among the very musical cities which have risen recently into musical fame is La Crosse, Wis., a fact due, in a great measure, to the endeavors of Mrs. James Thompson (wife of the recent candidate for United States senatorial honors) who is known in the professional world as Edna Gunnar Petersen. On November 29 Mrs. Thompson influenced the Music Study Club of that city to bring, for a joint recital with herself, a composer and artist whom she admires very much, Cecil Burleigh, who was the club's opening attraction for the season. This important event was commented upon in the La Crosse Tribune and Leader-Press as follows:

The Burleigh compositions gave the audience a series of pleasant little experiences. To Mr. Burleigh the experiences are so real that the audience drifts quite unconsciously into the spirit of the thing with him. The delicacy of "Fairies Dancing" and "Fairy Sailing" delighted everyone so that Mr. Burleigh was required to repeat

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Gallagher is leading basso on tour with the Scotti Opera Company, and was soloist on tour with the Cincinnati Orchestra, etc.

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OPINIONS OF THE PRESS

each one of them. "Hills" was the jewel of them all, a picture more notable for line than for color it glided from one exquisite curve into another. . . . Mr. Burleigh's art as a composer seems to lie in his combined ability to set things as a landscape painter does and to portray them with the concise brevity of a clever relater of anecdotes.

Amy Ellerman Called a Real Artist

Accompanying are a few more press notices to the credit of that excellent contralto, Amy Ellerman:

Miss Ellerman has a wonderful contralto voice, and she was heartily encored throughout the evening.—The Trenton Times.

Miss Ellerman is a real artist, possessing a rich contralto voice and a gracious personality which charmed her audience.—The Fayette Democrat-Leader.

The audience was indeed enthusiastic over Miss Ellerman's voice.—Fayette Advertiser.

Miss Ellerman by her easy grace and rich talent won at once the heart of her audience.—Versailles Leader.

She is a beautiful woman with a pleasing personality.—St. Joseph Gazette.

Miss Ellerman possesses a magnificent contralto voice of expressiveness, feeling, resonance and power, and the program enabled her to exhibit its splendid qualities to full advantage.—Winona Republican Herald.

Miss Ellerman has an exquisite and beautiful voice.—The Fenton Courier.

Irene Pavloska Triumphs in Seattle

Appearing as soloist with the Amphion Club of Seattle, Irene Pavloska, the charming mezzo soprano, scored an emphatic hit, besides which she received an enthusiastic telegram from the president of the club and the following favorable press comments:

The audience divided its plaudits between the ensemble and the soloist, Irene Pavloska, of the Chicago Opera Association, who not only possesses a mezzo soprano voice of admirable quality, but has a personality that makes friends.—Seattle Post-Intelligence, December 9, 1920.

The society shared honors with Irene Pavloska, mezzo soprano of the Chicago Opera Association, who was the soloist of the evening. She possesses a very agreeable voice of good quality. Her singing was a treat, and she won her audience from the first.—The Seattle Star, December 9, 1920.

Mlle. Pavloska entered into the spirit of the anniversary concert. Her operatic selections were Mimi's aria from "La Bohème" and "Habanera" from "Carmen." It was her first appearance before a Seattle audience, and with her ballads she quickly established an entente not only with the already cordial throng, but with the chorus that was feeling in festive mood also.—The Seattle Daily Times, December 9, 1920.

Frijsh "Commands Her Voice Perfectly"

Povla Frijsh, an artist who has gained an unique reputation for herself as an interpreter of the more subtle type of concert songs, gave a most interesting song recital in

Boston, Mass., on December 3, and was eulogized as follows the next day by two of the critics of that city:

There is little need to dilate upon Mme. Frijsh's exquisite taste, or the restrained intensity of her interpretations. She is equally at home in the 18th century delicacy and grace of Handel's "Air of Poppaea" and the macabre abandon of Laparra's "Lettre a une Espagnole." The imaginative quality in her singing is great enough to enable her to reach and even to go beyond almost any composer's conception. She chose, as always, an unhackneyed program containing no numbers not likely to appeal to a highly cultivated listener.—The Boston Globe, December 4, 1920.

A thoroughly enthusiastic audience listened to Mme. Frijsh in Jordan Hall last evening. . . . She commanded her voice perfectly. Nowhere did the loud, unrestrained, unguided burst of noise that so often troubles the concert hall appear. One felt that whatever the voice did was exactly what Mme. Frijsh desired it to do. And she asked some difficult things of it, too.—The Boston Herald, December 4, 1920.

The New York Trio Acclaimed

The New York Trio, consisting of Clarence Adler, pianist; Scipione Guidi, violinist, and Cornelius Van Vliet, cellist, opened its second season of chamber music concerts in New York on November 8, 1920, and at once found



THE NEW YORK TRIO.

appreciation from a critical metropolitan audience. The local press of the next day was unanimous in its praise of the finished and musicianly work of this organization, as will be seen by the following excerpts:

Its members are all excellent artists and have striven to arrive at a proper ensemble. Their performance of the trio by Beethoven was one to emphasize its quality as chamber music in the extreme delicacy of its softer passages.—New York Times.

Its members are all seasoned musicians of high individual attainments who have developed an admirable unity and sympathy in ensemble playing. They excel in subtle and delicate effects and their playing always is excellent in balance and polish.—New York Tribune.

The concerts of a trio demand an aristocracy of taste, and here is a pleasant and gracious conspiracy to supply the demand. The three gentlemen played their program with all that art which care and conscientious love of the finest must bestow.—New York Sun.

The New York Trio, through its excellent work, has won a large following and created a very favorable impression. Thorough musicians and gifted with the necessary temperament and finish, they have succeeded in making this form of chamber music entertaining and satisfying.—Morning Telegraph.

In Beethoven's trio, opus 97, the three musicians distinguished themselves through the fine ensemble of all three instruments. There was excellent musicianship in their interpretation of this time-worn classic and the audience was enthusiastic in its signs of approval.—Evening Telegram.

A large audience manifested its enjoyment of a rare evening.—Evening World.

Beethoven Recital Brings Sold-Out House

Every seat in the ballroom of the Hotel Statler was occupied and there were many standees when Olga Samaroff recently gave a Beethoven recital in St. Louis under the auspices of the Twentieth Century Art Club. That those who attended the event were more than satisfied with the artistry displayed by the pianist was evident in the reviews of the recital which appeared in the dailies, extracts from two of them being as follows:

Mme. Samaroff gave three Beethoven sonatas with an exposition of erudition, a mastery of style and a facility of presentation that merit the highest praise. Hers was truly a wonderful performance, and listening to it confirmed the cognoscenti that this beautifully gifted interpreter has no Beethoven superior in America; while for the music lover Mme. Samaroff's afternoon was an occasion of unalloyed happiness.—St. Louis Globe-Democrat.

The brain, the heart and the heroic temperament required for the interpretation of Beethoven's music are possessed in an eminent degree by Olga Samaroff. . . . Mme. Samaroff disdains to be one of those artists who are content to astound with velocity of finger and might of arm; she has, it is true, a virtuosity easily equal to the demands of Beethoven's sonatas; but it is only on second thought that one remembers to admire her technique. It is subordinated to the message of the music; it is merely a tool of her art. She made everyone feel that this was a Beethoven recital, not a Samaroff exhibition. And yet, how much the music would have lost had not the pianist's individuality been so strangely akin to that of the composer himself—gallant and debonair, dreamily poetic; at once piercingly tender and heroically virile; now yielding itself with hopeless submission to the onset of grief; and now starting erect and dauntless to fling thunderbolts of defiance into the visage of fate.—St. Louis Post-Dispatch.

Dates for Mina Dolores

Mina Dolores, the lyric soprano of Philadelphia, sang a group of Russian songs for the Matinee Musical Club at the Bellevue-Stratford Hotel on January 4. She has arranged a most interesting program for her song recital at Witherspoon Hall on Wednesday evening, January 19, some of her selections to be given in native costume. Ellis Clark Hammann will be her accompanist on this occasion. February 6 will find the singer filling an engagement as soloist with the Philharmonic Orchestra of Philadelphia. December 12 there was a decidedly successful appearance with the Musical Art Club.



Mayo Wadler

The American Violinist

Mgt.: Jules Daiber, Aeolian Hall, N. Y.

PRIZES for DESERVING ARTISTS

The National Federation of Music Clubs, of which the New York State Federation of Music Clubs is a component part, announces the annual contest for young artists. The contest is open for piano, violin, voice—male and female. The voice contestants must be between the ages of eighteen and thirty years. The piano and violin between twenty and thirty years. Contestants must have been trained in the United States. The State Contest will be held in New York City between March 1st and March 15, 1921. All applications will be made to the State Chairman of Contests (Mrs. Wm.) Sada Cowen, 65 Central Park West, on or before March 1, 1921. The contestants must have the endorsement of three recognized musicians as to their musical attainments. The contestants must present a program chosen from the list prescribed by the National Federation of Music Clubs, of which copies are obtainable upon application to Mrs. Cowen.

The prizes awarded to the National prize winners will be as follows:

1. A cash prize of \$150.00 to each.
2. A concert tour for which each will receive \$50.00 a performance.
3. A joint recital in Aeolian Hall.
4. A joint recital in Kimball Hall, Chicago, under the direction of F. Wight Newman.
5. A joint appearance at the Lockport Music Festival for which the winners receive \$50.00 each.

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Musical Comedy

Drama

Picture Houses

Never in theatrical history has New York had such a holiday week! Never before were there so great a number of theaters, vaudeville and picture houses going at full blast, each and every one playing to capacity, with very few exceptions the theaters housing exceedingly popular shows, and in a great many cases such a demand for seats that extra matinees became the vogue. For New Year's Eve, up to the middle of the week, the demand was not so great as for some years past. However, the latest reports show that the week rounded out its expected enormous financial record. There was so much that was new for last



LEO ERDODY,

Director of the orchestra at the Pennsylvania Hotel, under the Staller management.

week that it is hard to tell where to begin; but certainly the event among the openings last week was the revival of "The Beggar's Opera," by Nigel Playfair's London Company, presented here by Arthur Hopkins.

The lovers of drama have become accustomed to expect something very unique and out of the ordinary when Arthur Hopkins announces a new play. Of course, the musical and theatrical world were all agog when he announced this fall that he was bringing to New York "The Beggar's Opera," that very oldest of all musical comedies. A brief history of this masterpiece has been given in this column. Without an exception every newspaper in New York has devoted paragraphs to its early history, its revival here in America some sixty or seventy years ago, the revival in England last spring by Nigel Playfair, and Mrs. Hopkins' presentation at the Greenwich Village Theater of this same English company. New York theater goes like the entire production, and the critics do not seem to be able to say enough in its favor. A complete review will appear in the next issue of the MUSICAL COURIER.

OTHER OPENINGS.

The New Year has started off most auspiciously. "Erminie" was by no means the only opening last Monday night. At the Longacre Theater, Sam H. Harris presented Grant Mitchell in "The Champion," a farcical comedy by Thomas Loudon and E. A. Thomas. Grant Mitchell is a great favorite along Broadway and in "The Tailor Made Man" he was a delight. The opening received very cordial praise from the local press.

After almost a year of splendid success on the road, Margaret Laurence and Arthur Byron appeared in "Transplanting Jane," a French comedy by Robert De Fiers and Gaston Arman De Caillaret.

"ERMINIE."

The biggest musical event along Broadway this week was the long heralded joint appearance of Francis Wilson and DeWolf Hopper in the revival of "Erminie" that took place Monday evening, January 3, at the Park Theater. The splendid performance gives every promise of being one of the most interesting theatrical events in recent years. Indeed, it was generally conceded that the opening performance equalled in sentimental interest and appeal the famous first performance of the reunited Weber-Field combination nine years ago at the Broadway Theater.

The occasion not only marked the first presentation in seventeen years of the most famous comic opera of modern times, but it also marked the return of Mr. Wilson to the comic opera stage for the first time in a similar period. In honor of the event the Actors' Equity Association, of which he was president for many years, presented him during the performance with a mammoth loving token purchased with 25 cent contributions from the rank and file of the membership. A special interlude of surprising nature was arranged in connection with this presentation. This wonderful cup was on display for days on Fifth avenue and is most magnificent.

Mr. Wilson is, of course, in the role of that humorous rogue, Cadeaux, a part which he created when "Erminie" was first produced on the night of May 19, 1886, at the Casino Theater and which he played for more than 3,000 times. Mr. Hopper is Ravens, his dominating partner in knavery.

The company includes a brilliant array of singers. The title role is sung by Irene Williams, who sang some of the prima donna roles with the American Singers at the Park

last season. Madge Lessing, long a Casino favorite, and who has been singing in London and on the continent for a dozen years or more, has the role of the dashing Captain Delaune, and Rosamond Whiteside sings the role of Javotte which Marie Jansen sang in the "olden, golden days." Warren Proctor sings the tenor role and others in the cast include Alexander Clarke, Francis K. Lieb, Adrian Morgan, Alice Hanlon and Richard Malchien.

The chorus was selected from more than 750 singers who were given trial hearings. It is described in the preliminary announcements as "the finest singing ensemble now appearing in light opera in America."

Norman-Bel Geddes, whose work with the Metropolitan and Chicago Opera companies these past three seasons has attracted nationwide attention, designed the elaborate settings and the costumes. The production is being made by George C. Tyler and William Farnum. The book has been revised by Marc Connelly.

NOTES.

The combined companies—"Mecca" and "Afgar"—had a Christmas party at the Century Theater on Christmas night. The companies' entire personnel consists of about six hundred persons, and everyone was present with Messrs. Comstock and Gest as hosts. There was a big Christmas tree with Lionel Braham as Santa Claus, and instead of riding the famous reindeers he appeared on a camel, laden down with presents for everyone. The minor members of the company gave two travesties on "Mecca" and "Afgar." Fokine's famous ballet, "Memories of the East," was rechristened "Memories of the Flask," and as the story goes no one laughed more heartily than Fokine and Madame Fokina. The travesty on "Afgar" burlesqued Madame Delaysia. The little skit was called "Madame Delicious."

On January 2 "Irene" celebrated its sixtieth week stay at the Vanderbilt Theater. As a matter of theatrical history "Irene" has beaten all memorable long runs for musical comedies in America at any one theater. It might be interesting to give a few statistics of the former long run musical comedies: "Florodora" ran for forty-eight weeks at the Casino; "Merry Widow," fifty-two weeks at the New Amsterdam; "The Chinese Honeymoon" for forty-seven weeks at the Casino, and "Oh Boy" ran at the Princess Theater for nine months.

Special matinee programs for young folks were presented last week at two of the local theaters. Three plays were staged at the Apollo under the direction of Madame Alberti—"Nevertheless," by Stewart Walker; the "Dolls Adventure" and "Three Pills in a Box," by Lillian Lyman Field. These one-act plays were unusually well acted and most effectively staged. The Professional Children's School gave two matinee performances at the Longacre Theater on the same afternoons, Monday and Tuesday of last week. The program consisted of "The Princess Winsome," "The Dancing Dolls" and the "Adventure of Lady Ursula," and special tableaux by Ben Ali Haggin.

"Sally" has New York at her feet! It is perfectly extraordinary how she is carrying her audiences away with her dancing, singing and—well—she is proving to be a real emotional actress—this Marilyn Miller, for, of course, little Marilyn is Sally.

Claire Nagle, wife of Arthur Hammerstein, returned to the stage last week as a member of "Tickle Me" company, now playing at the Selwyn Theater, and one of her husband's productions. Mr. and Mrs. Hammerstein were married in June, 1919.

"Thy Name Is Woman," with Mary Nash at the Playhouse, gave a matinee every afternoon last week. This play is unique. The entire local press did not unanimously rave over this offering with the attractive Mary Nash as the star. Yet from the very beginning Miss Nash has attracted big audiences and it has been announced that she will remain on Broadway until her London season begins about May 1.

The writer chanced to go to the Broadhurst Theater last week and was liberally shoved about by an over-anxious crowd trying to get in and see "Over the Hill." This is about the fifth theater that has housed this movie extraordinary. There seems to be no indication of a lull in its popularity.

New Year's Eve marked the 1,000th Broadway performance of Frank Bacon in "Lightning." This establishes a record and is the longest run in the history of the American stage. Special souvenirs were given, motion pictures were taken, and the audience was presented with a picture of itself. So much has been said and written about this phenomenal play that really nothing can be added. Who can tell? It may play on forever!

"Daddy Dumplings," the delightful little play by Earl Carroll, will close its engagement at the Republic Theater on January 15. This is a charming little play and was put on especially for the holidays. It is a beautiful story about Christmas and "kiddies." Maclyn Arbuckle is dear old Daddy, and everyone agrees that he has seldom been seen in a more sympathetic part. It is just announced that the Shuberts have engaged Mr. Arbuckle as a member of the all-star cast to be seen at the Century Theater in "The Night Watch," which is scheduled to open on January 24.

"The Prince and the Pauper," the romantic play of Mark Twain fame, is certainly having success at the Booth Theater. Two extra matinees were given last week to enable the admirers of William Faversham, the star, to see this interesting performance during the holidays.

At the Manhattan Opera House, Mrs. Oscar Hammerstein presents Lecocq's operetta, "Girofle-Girofla"; beginning on Thursday, for the rest of the week, Lehr's operetta, "We die Lerche Singt" (Where the Lark Sings).

At the Lexington Theater, Fritz Leiber continues to play to capacity audiences in his Shakespearean roles. There have been many performances of Shakespeare within recent years but few, if any, have met with greater favor. Mr. Leiber is an artist and is creating a very profound impression with his splendid portrayals. Some of his supporting casts could be greatly improved upon,

AMUSEMENTS

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Greatest Success

but after all perhaps it's Mr. Leiber the people wish to see.

On Tuesday night of this week, at the Princess Theater, Max R. Wilner and Sigmund Romberg presented "Pagans," play by Charles Anthony. This production opened in Boston about four weeks ago, and reports from there indicate that it was a very interesting play. Irene Fenwick headed the cast while in Boston, but it is understood that she will not play during the New York season. Helen Ware and Alice Fisher are also in the cast. Much interest was manifested in the performance of Joseph Schildkraut, the son of the very well known actor, Rudolph Schildkraut.

Mr. and Mrs. Coburn have just closed their season in "French Leave." They are offering special matinees on Tuesdays and Fridays during January of "The Yellow Jacket," at the Cort Theater. It will be remembered that this play had a phenomenal run in 1916, and owing to this

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MARY

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Mary Pickford in "The Love Light"CAPITOL GRAND ORCHESTRA Erno Rapee Conducting
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GOOD TIMES AT THE HIPPODROME

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great popularity the Coburns have been persuaded to give the series of special matinees.

Last week Adolph Klauber gave special matinees of Eugene O'Neill's play, "The Emperor Jones," that has been presented for several weeks by the Provincetown Players. Mr. Klauber had special scenery made to present this play at the Selwyn Theater during Christmas week. So great was the demand that he decided to continue with the special matinees indefinitely.

THE CAPITOL

This magnificent theater was a perfect bower of flowers, lights, Christmas trees and everything to emphasize the holiday season. It was altogether one of the most satisfactory programs musically and artistically enjoyed for a long time. S. L. Rothafel, to whom all this credit is due, played host to thousands of little children in the city, to help them enjoy their vacation. It was a wonderful week, not only for the kiddies who could run around and play, but also there were dozens of them who had to be brought to the theater from hospitals and homes for crippled children. Not only did the kiddies run riot last week, but the grown-ups were there too. The place was literally filled, and what good natured audiences they were, too! The novelty on the program was an entire picture from the Prizma. This is the first time that the writer has ever seen such a long colored film. It was quite an innovation and undoubtedly marks the beginning of a new era in motion picture production. The colors were soft and one felt no discomfort from blotchy colors and dancing lights hitherto experienced with colored motion pictures. The story of "Heidi," the old, old story that every child has read, was splendidly acted, and some of the scenes were exceptional. Madge Evans, the child actress, was really adorable and, by the way, the living Madge held a reception every afternoon on the mezzanine floor and helped Mr. Rothafel greet his guests.

The biggest musical number was the singing of the celebrated Russian Cathedral Choir, which sang the "Halle-

lujah" and the "Adeste Fideles" from "The Messiah." This was really a very inspiring number and the setting was exceptional. Erno Rapee, conductor of the Capitol Symphony Orchestra, did some very effective work with his men. It was particularly exacting; not only did he conduct for the overture, the choir, but the orchestra played through the entire picture "Heidi," the beautiful "William Tell" music, and what a variation of jazz did they give for the feature picture! Madge Kennedy was the cinema star, in one of her newest pictures, "The Girl with the Jazz Heart." There is nothing particularly novel in this picture except the photographing of the dual characters, for, of course, Madge Kennedy plays a dual role. To the writer's mind it is the most skillful bit of photography of this kind yet seen. Miss Kennedy is certainly a very versatile young lady. New York audiences have the opportunity of going to the Astor Theater and seeing the real Madge Kennedy play a dual part and then come to this showing at the Capitol each week. In other words, there were four Madge Kennedys last week. The audiences love her, too, because they laughed and giggled at everything she did.

THE RIVOLI

The program at the Rivoli last week opened with the seldom heard "Jolly Robbers" of Franz Von Suppe, which sounded a note of jollity which the entire program abetted. There was a Mutt and Jeff cartoon comedy; a Christmas fantasy, charmingly danced by Grace Eastman, Maria Lamor and Evelyn MacVay, and making excellent use of the children and chorus; a vocal scenic, "In a Tavern," in which Carl Rollins' splendid baritone voice was aided by the chorus; Wallace Reid in "The Charm School" for the film feature; a Chester comedy, and the program closed with the toccata from Widor's fifth symphony, played by Prof. Firmin Swinnen.

THE STRAND

Even the programs were festive at the Strand last week in honor of the times, delightful nursery characters preparing one for the special Christmas season program which Director Joseph Plunkett had prepared. The overture was designated as a "Yuletide Tone Poem," and concluded with the stately hymn "Oh, Come All Ye Faithful." The Strand Orchestra, under the spirited direction of Carl Edouarde, conductor, and Francis W. Sutherland, assistant conductor, gave a praiseworthy performance of this number. The special musical feature was entitled "A Yuletide Frolic" (in four scenes), presented by Estelle Carey, soprano, the Strand Male Quartet and Joseph Martel, baritone. All frolics worthy of the name should be delightful and this one thoroughly lived up to that quality. The curtains parted to show Santa Claus seated upon his throne. After several appropriate remarks, he opened a large wooden box, out of which there stepped a beautiful French dolly (Miss Carey), who, upon being wound up, sang with her accustomed artistry. After she was restored to her box home, Santa recommended to the attention of the audience his style of Jack-in-the-Box. Upon this the lids were thrown off four huge boxes and the four splendid voices which have made the work of the Strand Male Quartet so very popular with those audiences sang appropriate numbers. The scene faded and moving pictures showed the old Santa filling his pack and dashing off over the housetops, finally descending one. There were four stockings hung by the chimneyplace where he came out—this time in the body, not the pictures—and soon at the top of each stocking was seen an animated head—the quartet—which joined in more songs, closing with "Silent Night, Holy Night." Again the scene faded and the next one was the door of a church, in which stood Miss Carey, garbed as a sister. She sang a sacred solo as effectively as the previous number and in an entirely different vein. After the feature picture—Charles Ray in "Nineteen and Phyllis"—Redferne Hollinshead, tenor, who is another artist popular with Strand audiences, sang Goehls' "For You Alone." The final number was the "Hallelujah Chorus" of Handel, played by Organists Ralph H. Brigham and Herbert Sissons.

Joseph L. Plunkett, managing director of the Strand Theater, gave many unique parties to children during the holidays. Perhaps the most interesting one to our readers was an afternoon affair to the "Infant Prodigies." What an exciting time they had! About 2 o'clock in the afternoon their arrival was preceded by a flock of motion picture machines and cameras of all kinds. Traffic was blocked, the curious passersby were so interested that Mr. Plunkett gave up in despair and called for help from our bluecoated gentry, and even they were not able to keep the crowd going for a few minutes. The picture machines wound out yards and yards of giggles and animated expressions, to say nothing of the numerous "still life" that were taken. Most of these kiddies are under twelve years of age, so that it may be of interest to list these young musicians who comprised part of this notable gathering. There was Mildred and Eugenie Wellerson, cellist and violinist; Jerome Rappaport, pianist; Sammy Kramar, violinist; Florence and Ruth Stern, violinist and pianist; Sonia Sembloom, pianist; Matilda and Hilda Locos, pianist and dancer; Elsie, Margaret and Marie Hilger, cellist, pianist and violinist; Marjorie Muckey, pianist. These are



CRITERION QUARTET.

The novelty prologue staged by Managing Director Joseph L. Plunkett during the run of "The Truth About Husbands," Strand Theater, New York.

some of the future stars, and, curious to note, not a singer among them.

THE RIALTO

It being Christmas week, the program at the Rialto last week opened with the overture to Nicolai's "The Merry Wives of Windsor," played by the Rialto's splendid orchestra with Hugo Riesenfeld and Lion Vanderhejm conducting. A special feature and one which must have delighted the youngsters, of whom there were many, was the scene entitled "Christmas Eve in a Toy Shop." In this, Thalia Zanol and Vera Myers, dancers; Maurice Cass, as Santa Claus, and Harry Edison, tympanist of the Rialto Orchestra, did some excellent work. The lyrics and music were by Arthur A. Penn and William H. Penn, and added greatly to the effectiveness of this number. Emanuel List, basso profundo, gave "I Want What I Want When I Want It," from Victor Herbert's "Mlle. Modiste," a number which failed to give him any opportunity really to show the beauty and range of his splendid vocal organ. Mary Fabian, soprano, was the other vocalist, singing the "Jewel Song" from "Faust" to the evident delight of her audience. The film feature was "The Rookie's Return," with Douglas MacLean and Doris May in the principal parts.

NOTES.

On the evening of December 28, Erno Rapee, conductor of the Capitol Theater Symphony Orchestra, directed the orchestra for Virginia Mauret, who gave a program of dances at Carnegie Hall. Mr. Rapee is a splendid musician and his leadership of the Capitol Orchestra is always a very interesting number on the program.

The Rivoli Theater, one of the most beautiful picture houses in the country, is celebrating its third anniversary this week. The actual date was December 27, but this date came in the midst of the Christmas celebration, so the festivities were postponed until this week. This theater and its sister, the Rialto, have been the pattern for all big picture houses throughout the country. S. L. Rothafel, now in charge of the artistic presentations at the Capitol, probably the largest theater in the world, opened the Rivoli. The modern presentation of pictures and the accompanying musical program was his idea, and is now the accepted form throughout the country. Hugo Riesenfeld, the present managing director of the Rivoli, Rialto and Criterion theaters, has followed Mr. Rothafel's idea and developed a standard of artistic achievement that has become recognized everywhere.

A special feature of the musical program at the Capitol this week is the finale of the second act of "Aida." Emily Beglin sings Aida and Eric Bye the role of Amonasro.

MAY JOHNSON.

A Reception for Mengelberg

The Netherlands Committee for Arts, Science and Friendly Relations, which has in preparation a reception for Willem Mengelberg, the conductor, at the Ritz-Carlton on January 12 has announced through its secretary, L. Wittert van Hoogland, that an acceptance by radio had been received as follows:

"S. S. Ryndam. Cape Race, Thank you kind offer reception. Accept gratefully but promised visit Toscanini concert evening eleventh, therefore advisable reception twelfth afternoon or other day."

MENGBERG.

Birdie Hilb, Soloist, with Orchestra

Birdie Hilb, who studied with Oscar Saenger at the Chicago Musical College last summer, was soloist recently with the St. Louis Symphony Orchestra at the Odeon in that city. She sang the aria from "Louise" and a group of English songs, and the critics praised her beautiful soprano voice and artistic singing.

OPPORTUNITIES

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SAN ANTONIO ENJOYS BRILLIANT OPERA SEASON

Six Standard Works Given by Capable Casts—Helen Stanley and Harold Henry Give Recitals—Local Artists Please—Garcia Pupils Heard

San Antonio, Tex., December 8, 1920.—Through the efforts of Hector Gorjux, conductor and voice teacher, this city has enjoyed a season of grand opera, with the principals, chorus, scenery, and most of the orchestra from Mexico City, with the addition of two local singers, Mary Aubrey, contralto, and Lois Farnsworth, soprano, who made their debut in title roles. The first opera presented was "Aida," November 28, with Maria Santillan in the title role; Menotti Frascona, as Radames; Josefina Llaça, as Amneris; Manuel Malpica, as Amonasro; A. Panciero and Miguel Santacana, as Ramfis and the King, respectively, and Miguel Campus in the role of the Messenger.

The chorus sang well, paying good attention to the stage business, and Mr. Gorjux conducted with authority. The well known arias, duets and ensemble work were applauded to the echo, and recalls for the principals were in order after each act, with Conductor Gorjux receiving his share. The scenery was excellent for a traveling company. This statement holds true for the four operas. The second opera was "Tosca," November 29, with Lois Farnsworth, a gifted young singer of San Antonio and a pupil of Mr. Gorjux, in the title role. Carlos Mejia was Cavaradossi, Manuel Malpica was Scarpia, M. Santacana was the Angelotti, and the other roles were capably taken by Miguel Campos, A. Panciero, F. Plascencia, and Arturo Lopez. Hector Gorjux conducted. The third opera was "Carmen," given December 1, with Mary Aubrey, one of San Antonio's most gifted singers, in the title role. Her delineation of the well known role was excellent. Her voice is rich and resonant; her acting was exceptionally good. She was enthusiastically received. Others in the cast were Menotti Frascona as Don Jose, Manuel Malpica as Escamillo, Maxia Santillan as Micaela, Martha Mathieu, another gifted San Antonio singer, as Frasquita; Luz Villareal as Mercedes. The other roles were taken by O. Cortes, Miguel Campos and F. Plascencia. Hector Gorjux conducted. The fourth and closing opera, "Rigoletto," was given December 3, with Manuel Malpica, in the title role, again demonstrating his ability. Carlos Mejia was the Duke, Diana Millicua the Gilda, Josefina Llaça the Maddalena, A. Panciera, M. Santacana, Miguel Campos, F. Plascencia and Luz Villareal. Henry Jacobsen was the conductor, a courtesy extended to him by Mr. Gorjux.

HAROLD HENRY IN RECITAL.

Harold Henry, pianist, was presented in recital, November 30, by the San Antonio Music Teachers' Association, the net proceeds being presented to the San Antonio Symphony Orchestra. Mr. Henry is a favorite in San Antonio, having appeared here several times, and was received enthusiastically. He renewed the splendid impression made by his clear technic, big tone, fine rhythmic sense and excellent interpretation. The program presented was most varied, opening with Bach and closing with one of his own works and one of Moszkowski. Other composers represented were Vivaldi-Bach, Beethoven, Chopin, MacDowell, Ravel, Palmgren and Grieg. Mr. Henry's composition, "The Dancing Marionette," had to be repeated. An encore was given after each group.

MARY AUBREY PLEASURES.

Mary Aubrey, contralto, appeared in recital, December 2 (following her successful debut in opera), with a program

of songs proving her versatility. She was assisted by Bertram Simon, violinist, who has already won for himself a high place in musical circles here, and Eleanor Mackensen, at the piano. Miss Aubrey's numbers were by Scarlatti, Pergolesi, Sibella, Hageman, Carpenter, Rachmaninoff and Debussy, and arias from "Le Prophete" and "Carmen." Her voice is rich and sweet and under excellent control, as was evinced by her delicate pianissimo. Mr. Simon's numbers were by Mendelssohn-Achorn, Couperin-Kreisler, Schubert-Kreisler, Dvorak-Kreisler, Wagner-Wilhelmj, Cottenet, Cecil Burleigh and Samuel Gardner. Several encores were given by both soloists during the evening. Miss Mackensen was a most capable accompanist.

GARCIA PUPILS HEARD.

Alberto Garcia, violinist and teacher, presented his pupils in recital, December 4. Of particular interest was the playing by the entire class of several compositions in duet form, and of the exercises and studies done in the studio. The soloists were Eugene Thurman, Earl Englosch, Edward Hertzberg, Raymond Neumann, Benny Lesser and Sarah Karcher, all reflecting great credit on Mr. Garcia. Of particular interest was the playing of Sarah Karcher, who is really a little artist. Catherine Clarke was the excellent accompanist.

MORE OPERA.

At the Mexican theater, Teatro Nacional, performances of "Cavalleria Rusticana" and "Pagliacci" were given December 5 by the company brought by Mr. Gorjux, but not under his baton, the company having completed the contract with him. The cast included M. Santillan, Rosa Di Carli, Fidel Zurita, Angel Ferreiro, Luz Villareal, M. Frascona, M. Malpica and M. Campos. Alfonso Aquilax conducted.

LOCAL SOCIETIES.

The Pan-American Round Table enjoyed a program, December 6, arranged by Mrs. Eli Hertzberg. The contributors were from the International Institute.

Mrs. D. H. Tripp arranged the program given for the luncheon session of the San Antonio Music Club. The participants were Verna Roby, soprano; Mrs. Harry Williams, violinist; Mrs. E. P. Arneson, reader, and Mrs. A. M. Fischer, who gave a talk on the life of Lhevinne. The accompanists were Mrs. Edward Sachs and Meta Hertwig.

The Tuesday Musical Club enjoyed a program on "Music of the Romantic Period," arranged by Mrs. A. M. Fischer, at the meeting held December 7. Those who contributed were Alice Simpson, who read a paper on the subject; the Tuesday Musical Octet, Mrs. Edward Sachs, leader; Eliza-

beth Walker, pianist; Mrs. Harry Williams, violinist, and Mrs. Fred Jones, soprano.

MOZART SOCIETY PRESENTS HELEN STANLEY.

The San Antonio Mozart Society, Oscar J. Fox, director, presented Helen Stanley, soprano, December 7, as the second artist in the series. Her program included songs from the early period down to the present, and included numbers by Peri, Bimboni, Haydn, Goldmark, Rimsky-Korsakoff, Grieg, Hughes, Moffat, Tschalkowsky, Hahn, Massenet, Widor, Di Nigero, C. H. Marsh, Cyril Scott, Pearl Curran, Nevin and Lucile Crews. Recalls and encores after each group were necessary, and at the close of the program she was compelled to add two encores, instead of one. The most capable accompanist was Ellmer Zoller. The Mozart Society contributed three contrasting numbers—"Boats of Mine," Miller-Trehan; "The Blossom of the Year" (old English air), arranged by Moffat, and "Underneath the Tree," Newton. The various moods were carefully brought out by Mr. Fox, the director. The chorus is well balanced and sings with care. This is the second concert under the new director. S. W.

Brilliant Recital by Williams' Pupil

Martha Batholomew, graduate student with Guy Bevier Williams at the Detroit Institute of Musical Art, gave an unusually fine program on December 16. Finish, a broad and mature reading, and a technic more than adequate were the features in her rendition of the Bach-Tausig toccata and fugue in D minor, Beethoven's "Wallenstein" sonata, Chopin scherzo in B flat minor, and the Saint-Saens concerto in G minor.

Waller's "Her Dream" Extensively Sung

The extremely brief song with a pointed lyric continues to find favor with concert artists for encores. Frank Waller's "Her Dream," which takes scarcely a full minute to sing, is being used by over a score of famous singers, including Galli-Curci, Farrar, Teyte, Ponselle, Fitzu and McCormack.

Lazzari, Novaes and Hackett at Biltmore

The fifth Biltmore Friday Morning Musicals will take place Friday morning, January 7, in the grand ballroom of the Hotel Biltmore. The artists appearing on this occasion are: Carolina Lazzari, contralto; Guiomar Novaes, pianist, Charles Hackett, tenor.

WHERE THEY ARE TO BE

American Syncopated Orchestra:

Hutchinson, Kan., January 3.
Denver, Col., January 5.
Boulder, Col., January 6.
Cheyenne, Wyo., January 7.
Laramie, Wyo., January 8.
Ogden, Utah, January 10.
Salt Lake City, Utah, January 11.
Pocatello, Ida., January 12.
Boise, Ida., January 13.
Baker, Ore., January 14.
Walla Walla, Wash., January 15.

Axman, Gladys:

Boston, Mass., January 9.

Campbell-McInnes, J.:

Toronto, Canada, January 6.

Cortot, Alfred:

Montreal, Canada, January 10.
Three Rivers, Que., January 11.
Kenosha, Wis., January 15.

Craft, Marcella:

Decorah, Ia., January 14.

Curtis, Vera:

Boston, Mass., January 6.
New Haven, Conn., January 11.

D'Alvarez, Marguerite:

Milton, Mass., January 7.
Cleveland, Ohio, January 10.

Fanning, Cecil:

Salem, Ore., January 10.

Gordon, Phillip:

Montreal, Canada, January 9.

Hambourg Trio:

Toronto, Canada, January 6.
Kingston, Canada, January 10.
Bridgeport, Conn., January 12.
Williamstown, Mass., January 13.

Hollander, Harrison:

Reading, Mass., January 14.

Hughes, Edwin:

Athens, Ga., January 15.

Jollif, Norman:

Brooklyn, N. Y., January 8.

Jordan, Mary:

Orange, N. J., January 7.

Norfolk, Va., January 10.

Kubelik, Jan:

Boston, Mass., January 9.

Lazzari, Carolina:

Albany, N. Y., January 12.

Letz Quartet:

Cambridge, Mass., January 7.

New Haven, Conn., January 8.

Rochester, N. Y., January 11.

Levitzi, Mischa:

Cleveland, Ohio, January 6.

Akron, Ohio, January 7.

Cleveland, Ohio, January 8.

Moncrieff, Alice:

Bridgeport, Conn., January 12.

Muzio, Claudia:

Montreal, Canada, January 9.

Namara, Marguerite:

Elmira, N. Y., January 10.

Patton, Fred:

Washington, D. C., January 12.

Peterson, May:

St. Louis, Mo., January 6.

Fulton, Mo., January 7.

Utica, N. Y., January 11.

Geneva, N. Y., January 13.

Lewisburg, Pa., January 14.

Rose, Maximilian:

Philadelphia, Pa., January 10.

Schmitz, E. Robert:

Columbia, Mo., January 10, 11.

Andover, Mass., January 15.

Serato, Arrigo:

Baltimore, Md., January 7.

Brooklyn, N. Y., January 9.

Cedar Rapids, Ia., January 11.

St. Louis, Mo., January 14, 15.

Sparkes, Lenora:

Daytona, Fla., January 7.

Hattiesburg, Miss., January 12.

Greenville, Miss., January 14.

Stopak, Josef:

Elmira, N. Y., January 10.

Tyrone, Ada:

Brooklyn, N. Y., January 8.

Holyoke, Mass., January 12.

Van Vliet, Cornelius:

Albany, N. Y., January 12.

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